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EDWARD BAXTER PERRY.

Edward Baxter Perry, the well-known blind pianist of Boston, the originator and chief representative of the pianoforte lecture recital, is at present thirty-four years of age, and is enjoying the full flood-tide of a national prominence and popularity. Both in his personality and profession, Mr. Perry has been the object of much interest and comment; his peculiar and difficult position having made the tax upon his talents and his exertions doubly strenuous, and his success, therefore, the more pronounced and conspicuous.

When first known to the writer, as a sightless child, the eldest son of parents of unusual intelligence and cultivation, Mr. Perry already evinced those characteristics which have won him his present prominence. The same quick and keen susceptibility to the beautiful in every form; the same warm, rich and profound emotional nature; the same inborn capacity for expression through music and literature; and these are the qualities of older date and deeper root than his technical studies and professional development, which form to-day the distinguishing characteristics of his artistic personality. Even in youth, Mr. Perry never viewed life as other than earnest and dignified. He never approached art in any other attitude than that of the reverential devotee. He never swerved from a native and unimpeachable allegiance to romance, poetry, love, ideality, emotion. He is one of those rare and singular natures found in the front ranks of all professions in all ages, of whom it is said, "They were never young, and they will never grow old. The responsibilities and the tragedies of life weighed upon them at six; and his beauties and his affections will support them at sixty."

Mr. Perry's recent articles on the "Education of the Blind," in the *Century Magazine*, have drawn public attention to the sightless as a class, and excited much discussion as to the validity of his theories of independence for the blind, and their emancipation in his own case. It is well known that Mr. Perry, though totally devoid of sight, entered as a boy into all the games and exercises of his companions—that he would run, row, skate, swim, and ride horseback; and that in later years he has not only fulfilled all the minor duties of private and professional life, but spent several years alone in Germany in the further study of his art, traveling all over the Continent of Europe, and since his return makes annually concert tours, often of three months duration, throughout his own country, without traveling companion or need of one.

It is, however, though matter of interest to outsiders, unfair to Mr. Perry, to dwell upon blindness in any review of his personal history or artistic career; for he has labored strenuously and heroically to obliterate this fact from his life and work, and with such success that he has fully established himself as the only blind performer ever admitted by fellow musicians and music critics to a leading place among the virtuosos of his day. Mr. Perry was never known to advertise his blindness, though, as may easily be seen, the fact would often add to the size of his audiences; and is seriously displeased if the point is mentioned by any manager in advance notices, or by any critic in reviewing his concerts. The one thing he has always urgently claimed from press

and public, is a fair field and no favors, the right to stand or fall as artist, not as prodigy.

Mr. Perry's general education was acquired in regular schools for the seeing, all lessons being learned through the medium of some fellow-student, who read them aloud. The only exception to this rule was two years spent at the Perkins Institute for the blind in South Boston, which he regards as the least useful and valuable years of his life. When in Europe, he continued his academic studies, concentrating chiefly upon languages and aesthetics. To the latter science he gave great attention, on account of its bearing upon all branches of art work, and attended the regular University course of lectures on the subject by Professor Vischer, the leading Aesthetician of Germany. In languages he made a special study of German, French and Italian, acquiring such command of the two former that during his teaching season in Boston, he gives musical instruction in either to such pupils as desire practice in the language, and familiarity with its forms of musical expression, with a

renditions of the most difficult musical works extant, has been the object of much comment, and great stress has often been laid upon it, probably because it is the point in which a sightless performer would be assumed most liable to failure; but it is the superficial auditor who would give undue attention to this quality of Mr. Perry's work, for, both in theory and practice, he universally keeps the technicalities of his art in the background, happily subordinate to all musical effects, and none of our great artists is more severe and uncompromising in his condemnation of mere virtuosity on the pianoforte.

In his professional work Mr. Perry's specialty is the *lecture recital*. That is, a regular concert programme of piano works, accompanied by an informal lecture, centering chiefly about the compositions presented, but touching incidentally upon all points of interest in the lives and characters of the great masters, and running into the fundamental principles of art and aesthetics. Mr. Perry was led to introduce the lecture in connection with his recitals for two main reasons: First, because of the light esteem in which piano music is held by too large a proportion of the public, who regard it, either as a pleasing pastime on the one hand, or as the most approximate and fruitful field for fruitfulness on the other. Second, on account of the prevalent obtuseness in regard to the enlightened comprehension and enjoyment of musical works. In his remarks, Mr. Perry impresses upon his hearers, with strong and stirring emphasis, the dignity and value of music from a genuine art standpoint, and of all art from the standpoint of humanity, thus securing from his hearers a keener interest and more profound attention. He, furthermore, gives in words his own interpretations of the works presented, with felicitous illustrations and suggestions, so that, for the first time in the experience of many, the barriers go down between mere physical sound and the soul, and the audience catches the inspiration and the earnest mood of the artist.

In the lecture recital, it is doubtful whether Mr. Perry will ever have a real rival. The majority of our leading concert pianists being foreigners, are obviously prohibited from attempting to hold the attention of an audience through the medium of an alien tongue; and among those that remain, there would be rare indeed to find a second happy combination of all the various qualities which ensure success in the rôle of lecturer and pianist.

Mr. Perry has always made Boston his professional headquarters, though he is equally well-known throughout the Middle and Western States, by means of his frequent and extensive concert tours. These began about ten years ago, and at first consisted of a brief circuit of only a dozen to a score of engagements. In the past few seasons, however, they have increased, until he fills three months every fall and a supplementary trip in the spring with concerts and recitals, covering annually all the ground from the Atlantic coast to the Rocky Mountains. During the winter and spring he is definitely located in Boston, where he teaches a class of advanced pupils, and plays only in that immediate vicinity. By far the larger proportion of his engagements are for lecture recitals at leading colleges and conservatories throughout the country, and of these he has given nearly one hundred the present season.

Although he has small leisure for composition, Mr. Perry has written some of the most meritorious works ever published in this country, and probably no other American composition is so frequently heard in concert as his beautiful Fantasy, "Die Lorelei." His writings are eminently subjective, and distinguished for the same emotional warmth, poetry and passion which characterize his playing and his personality. As a writer also he has marked abilities and considerable reputation. During the past few years he has written upon miscellaneous topics for a number of the leading Boston and New York papers, and contributed to divers musical journals. Occasional articles from his pen have appeared in the columns of the *ETUDE*.

To the many students who have come in contact with him as instructor, to his numerous audiences throughout the country, to the large class of the struggling blind, Edward Baxter Perry has been an inspiring example of the inherent capacity of the human soul, even with the odds against it doubled, to wring from life its highest worth and rewards.

H. A. H.



EDWARD BAXTER PERRY.

view to study later in foreign parts. His extensive reading in the several languages furnishes abundant material for the lectures which coalesce so happily with his piano work.

Mr. Perry's special musical studies were begun in Boston, and continued in Europe, under the direction of private instructors exclusively. It is needless to state that he does not play by ear, having always memorized all music, having it read aloud from the notes. He takes everything at a first reading, having acquired great facility by practice, and has never yet been criticised for the false memorization of a single measure. While in Germany he studied with the usual list of great masters in his art, with Kullak, Pruckner, Liszt and Clara Schumann, and played in concert in Berlin, Frankfurt, Stuttgart, and other leading cities. During his sojourn in Berlin, he gave, by special invitation, a recital for the late Emperor of Germany, an honor which no American pianist has ever shared.

Mr. Perry's playing has always been notable for two main points, one physical, the other psychical, beauty of tone and of interpretation. The first due largely no doubt to the circumstances which have endowed him with an over-sensitive ear. The second to that seriousness and warmth of personal temperament to which we have alluded. His special technical proficiency, which enables him to present with perfect ease the most finished

EDITORIAL NOTES.

How little good literature there is on the subject of piano playing and piano music. There is writing enough of all sorts except of the useful sort. "Of the making of books there is no end," but most of these books have very little practical value. Some are eloquent, but untrustworthy; some are sensible, but stupid and badly written; others are senseless, and utterly worthless. Considering the number of excellent essays that have appeared in special journals, it is remarkable that so little of real value concerning piano music is yet to be found in book form. There are a few good books on this subject, but they may easily be counted on one's fingers.

Too much of Schubert's piano music is neglected in these days. What if the sonatas are a little prolix? What if the composer does find it difficult to confine himself to the conventional number of subjects and accessories, why should we continue to talk pedantry in the presence of such a genius? Schubert's Sonata in A minor is one of the most charming pianoforte compositions in all the world. The first movement is especially beautiful. It opens with a solemn theme in A minor—a theme that reminds us of Beethoven in its earnestness. It is a master stroke at the very outset. It is easy to read in the first page the story of a genius who has suffered much. Only the man of sorrow ever finds original expression for such profound emotions. But Schubert talks to us calmly about his grief. He looks through it all to the peace that must come after a while. Unlike some modern composers, he never drives us into a frenzy with his hysterical shrieks. He is capable of seeing more than one side of life. "Sorrow may endure for the night, but joy cometh in the morning." Such music is the expression of a healthy mind. It may be romantic, but it is not morbid. Let the pianist devote a little more time to the study of Schubert and a little less to Liszt.

STUDY musical history as if it were something better than the history of chess. It is worth very little to be able to mention the names of one thousand great musicians, with the dates of all the principal events of their lives, and a catalogue of all their principal works. It is not worth a brass button to know that Beethoven was born in 1770, that he composed nine symphonies, that the first was in C, etc., etc. Such knowledge might have passed for something in other days, but it means nothing in our day. History has been defined as "a record of facts that throw light on human progress;" but such a record must mark, and describe, and explain all change and growth in human affairs. Sir John Hawkins' "History of Music" is nothing more than a collection of materials for history. The same may be said of many other volumes purporting to be historical in character. The history of music is the history of the progress of the human mind, from the simple chants of the early church fathers to the elaborate musical products of the nineteenth century. It is a description of musical evolution. It has to do with all the influences, political, social, educational and religious, that have acted as forces in this wonderful growth. Great men do not make epochs, epochs make great men.

No wonder Dr. Johnson despised history. In his day it was only a record of dates and reports. To-day it is a profound study. Only within recent times has it attained the dignity of a science.

"The plowman homeward wends his weary way," but the music teacher never "wends," he is always in the field. Day and night he works. When he eats or sleeps, nobody knows. The professor of Latin in a first-class college thinks his task rather arduous if he spends four hours a day, five days of the week, in the class room. But the teacher of music is fortunate if he doesn't have to teach seven or eight hours.

Some of the most famous teachers in America teach eight hours, six days in the week. Add to this the

number of hours they must practice in order to keep up their own technique, the time they must spend in public concertizing and in private entertainments, and the church work so many attend on Sunday—playing the organ or directing choirs, the position of the musician is no sinecure. Some of the busiest men in America are musicians. There is a teacher in Boston who teaches six days, about six hours a day, delivers innumerable lectures, writes for a half-dozen papers, attends scores of concerts every month, reviews quantities of new music, and writes new books at his leisure. He never appears overworked, however. It is remarkable how much work some men can do.

EVERYWHERE there is a demand for *successful* teachers. It is not enough that one has been subjected to severe training. It is not enough that the musical faculties have been developed, and that great skill in playing has been acquired. Success in teaching depends on many things. The man who would teach music, must, of course, have musical education; but his success does not depend upon his education alone. Does he repel his patrons and pupils by his methods or his manners? Is he coarse and ill-bred, with all his pianistic skill? Is he uncouth and careless in personal appearance, in dress, in behavior, in language? Is he conceited, supercilious and cynical? Does he have much to say about himself? does he tell you how great he is, what wonderful things he has done, what remarkable scenes he has figured in, what applause he has won everywhere? Has he heard all the great musicians, players and singers? does he know them personally? has he given them all valuable suggestions and received their grateful thanks? Does he tell you exactly how every artist plays, how he interprets everything, where he is weak and where he is strong? In other words, is he idiotically disagreeable in spite of his real attainments? Then, he is a failure as a teacher? He may succeed with a certain number of giddy and light-headed boys and girls who bask in the sunlight of idioy, and mistake it for the warmth of genius. But sensible people despise or pity him, and gladly avoid him if possible. The true teacher must attract and not repel. He must be modest and gentle, refined and dignified, gentlemanly, and forgetful of self. In other words, he must at least act like a man with brains. He must take it for granted that other people are at least respectfully intelligent, and capable of exercising some degree of judgment.

SOME one has been playing the violin next door for the last half hour. It was not the most artistic playing, but it carried us away into dreamland, so sweet and plaintive were the melodies. And now we find ourselves wishing that some one could devise a method by which the pianist could acquire something of that same singing tone, that same sustained legato, that is so much like the human voice. In no other respect do pianists differ more than in this. Some play everything staccato, employing different degrees, it is true, but making their legato only a less decided staccato. It is here that the mediocre musician always fails. Real talent is rare—the disposition to produce a pure legato is one indication of it. This involves smoothness, evenness, firmness. It might be well for every pianist to spend a part of his time playing the organ. Organists are usually so much more careful in legato playing that their piano playing also partakes of the same quality. A trained ear can usually detect the piano playing of an organist by this very characteristic quality. The proper management of the sustaining pedal contributes greatly to the legato effect. It is bad enough to use the pedal indirectly, but it is too much like frivolity not to use it at all. Much has been said about the rules for the use of the pedal. Certainly there is no harm in laying down rules; but it is doubtful if any sort of instruction can be made useful to the student whose very soul would not revolt against the misuse of the pedal—rule or no rule. Given a musical nature, and the student will almost unconsciously employ the pedal correctly; without this inherent musicianship, no rules will supply the deficiency.

SPEAKING of pedals reminds us what a certain eminent professor has to say about the use of the so-called "soft pedal." He says that in the Grand piano it produces a "softer" tone, on the Upright a "thinner," and on the Square a "dull and unmusical tone, to be used in cases of sickness only."

"BREVITY is the soul of wit." But it is not the sole ingredient; for some abbreviations are neither witty nor wise. Many a young pianist has the temptation to leave out certain passages in standard compositions because they are not "interesting," or because they are rather difficult, or because the "piece is too long, anyway." If a particular passage appears less beautiful than the rest of the piece, give it all the more earnest and thoughtful study. Especially if the work be that of a master, be sure that nothing can be omitted without damage to the whole. The passage that appears least beautiful at first often becomes the most striking and indispensable master stroke of the whole when it is thoroughly understood. The passages that please us best on the first reading are frequently the most commonplace thoughts in the work. Never trust a hasty criticism—a superficial acquaintance—a first reading. Look for the most precious thoughts in the most obscure passages. Pierce into the depths; don't be satisfied with what appears on the surface, the fountain is underneath.

If the passage is only difficult, that is the poorest excuse in the world for omitting it. On the other hand, it is an additional reason why you should master it, if it is possible; everything is possible when the soul is in earnest. Be ashamed, if you are afraid of anything because it appears difficult. Do you think that it might be made simple enough if you only had a better teacher, or if your circumstances were better, or if something were present which is absent? It is all a mistake. Teachers can never smooth your way; favorable circumstances can never conquer your battles for you. Difficulties only vanish when they are opposed by an unbending will and a quiet determination. Everything but idleness is too much of a trial for the coward; nothing, not even death, causes the hero, the genius, to flinch.

ATTEMPTING TOO MUCH.

It is my opinion that very many of the pianists of the present day attempt to perform too many different compositions in public. I had the great privilege of hearing Thalberg and Gottschalk perform many times in concerts and recitals, and I remember that they played comparatively few compositions in public, but what they *did* play was executed and expressed in an absolutely faultless manner.

The performance of a composition is effective in proportion as its execution seems as spontaneous as an improvisation. It is said that Thalberg never played a piece in public until he had practiced it for a year, and that he was never known to strike a wrong note.

This very perfection of executive ability has sometimes been urged as a proof that Thalberg had not the "fire of genius," and that Liszt and Rubinstein both possessed "genius" and "often struck wrong notes." It is a *defect* of the same; and, although a performer may have what is called "genius," and yet strike wrong notes, yet striking wrong notes is not an indication of "genius." Gottschalk was a "genius," and I do not remember ever hearing him play carelessly.—John Francis Gilder.

WITH music and poetry twin sisters among the muses, one would expect to find musicians generally fond of poetry, and poets ardently attached to music. This is, however, far from being the case. Neither Bach nor Handel were great lovers of poetry, and if Beethoven was greatly moved by Schiller's "Ode to Joy," it was rather because of the subject (universal brotherhood) than because of its treatment. Mozart cared little for poetry, and often merely took poems as so many pegs whereon to hang melodies. Dr. Johnson disliked music, as did Dean Swift (to glance at the other side of the subject), and many of the most eminent poets and litterateurs have had but the merest toleration for the art.

Notable exceptions to this, however, were Shakespeare and Milton. Shakespeare continually proves himself a music lover of good taste and culture, while Milton never speaks of music without becoming enthusiastic and impressive. Music was his most cherished recreation, and in the later days of his life, blind, old, poor and forsaken, he found consolation at the organ and allowed music to carry him into a world which was less harsh to him than the one in which he was forced to dwell awhile.

CHEERFULNESS.

This is one of the necessary qualifications of a successful teacher. "Of the lesser graces," says a writer, "none are more essential, none are more worthy of cultivation." Cheerfulness is the warm, cheerful sunlight that brightens up the dark places in life's changeable events. It is a means of rubbing off the sharp edges that would otherwise cut us in our intercourse with men. It is a cordial that sweetens the bitterness of the cup of life, which all of us must drink. It is a magnet that draws the kindly feelings of others toward us, it is the means of making us welcome in the houses of mourning as well as in the houses of joy. Cheerfulness is a good monitor in the school room, for it gives help to the teacher and gives private instruction. It is a health preserver and a powerful aid to keep youthful in spirit and in manners. Surely the music teacher has many things to try him, many things stretch the cord of his patience to its utmost limit, but cheerfulness is like elasticity, it helps us to regain our equilibrium. Good cheer is a regulator and a disciplinarian in the home, in the school and in the sick room. Cheer is to life what the oil is to the running machine. Good cheer is needed at all times, under all circumstances, and for these reasons we commend it to music teachers. Many a hard-working man and many an earnest and faithful woman have lost support, or have failed to gain it, because of a lack of cheerfulness. Many such were cheerful in earlier life, but the spirit of joy was crushed out of them, and that by hard-hearted and unfeeling teachers or by injudicious parents. Others have the spirits taken out of their voices by adversity, by affliction and by bitter disappointments.

Says a writer: "The fact that few men can do their best work or think their best thoughts unless a cheerful spirit animates them, should be sufficient reason for setting in motion every cause which produces such spirits. It is true that the cheerful help of the will flings a doubtful discontent into a happy and genial frame of mind, but they can do much to close the sources of one, and open those of the other. A teacher's work has many trials, yes, it has many dark spots, but it has also many bright sides, and should we not look more at the latter than at the former? The secret of the success of a teacher's life are sure to rob him of his cheer, unless he watches himself and refreshes his mind and heart by looking constantly at the high mission of his work. Unhappiness often rusts us out. At first it is a mere spot, but soon it spreads, and is like a thickly rubbed off and the affected spot brightens. To let the rust spread is about as destroying one's usefulness and happiness.

Good cheer keeps the teacher youthful though his hair be sprinkled with gray. The faces of cheerful teachers are pleasant to those who are like music to the ear. Such teachers establish an atmosphere of love around them, and little ones delight to dwell in it. Their cheerfulness is an active force which works silently but also surely.

Keep alive in your hearts the love for work, and above all the love for your pupils. This leads to cheerfulness. Keep away from evil and set yourself into communication with everything that is good, in your reading as well as in your social intercourse. To love to do what we are called upon to do makes us as well as all those around us happy. To dislike duty makes ourselves, our duty as well as those for whom and with whom we work, unhappy. No one loves an unwilling and a grumbling workman. Let us as teachers adapt ourselves to situations and to our surroundings in life, let us strive to overcome all difficulties in our professional life as well as our shortcomings of character. In other words, let us be masters of the situation, let us keep it in good cheer, especially in the face of difficulties, and we are sure to do more good than by pursuing the opposite course. Would you smile and be cheerful when you do not feel like it, said a teacher to us. To be polite and cheerful under all circumstances and under all conditions, it is simply self-control. When the proper occasion arises we may also become severe, but we should never be chronic grumblers and complainers. No teacher has a right to be gloomy and forbidding in the presence of his pupils.

Forget self, forget the daily and petty annoyances and give your whole heart to your work. Thus will you find it great blessings. Cheerfulness will be to you as a rich mine, in which you may find happiness and prosperity.

Cheer helps not only the teacher but also the pupil. It helps him to overcome difficulties, it tempers correction, it binds him to his instructor, it lessens all discouragements and fosters hopes. It is when a teacher fails to cultivate cheerfulness is simply a foolish teacher. Before going to work read some sentences from good books, play some good music, put your heart in tune, extract cheerfulness from everything around you. While at work watch yourself, govern your emotions and direct your thoughts. Do not pronounce any life barren of pretty and cheerful things. If the sky is cloudy, look on the ground and see the beautiful flowers; the cheerful birds. But if the snows of bitter winter cover the earth, raise flowers in your home, beautify it. Strive constantly to make cheerful your heart within you.

We know from experience that there are many teachers whose life's work has become a burden to them, and so we have met young people who are on a fair way to reach the same condition. To do such good is the object of these lines. Turn over a new leaf, resist your inclinations, watch yourself carefully throughout the day. Thus may you cultivate good cheer, one of the best paying roomers you may have in your heart.—*Musical World*.

—As the conveying of the ideas of things (here first and foremost those of pitch and time) is in the early stages of teaching a slow process, which, as I have already said, should not be outrun by monkey-like or parrot-like performance, there will be always time enough for laying the foundation of a sound technique by a regular course of finger gymnastics in the case of players, and of lung, throat and mouth gymnastics in the case of singers. One hour's methodical drill advances a pianist more than a whole year's unmethodical aimless playing. By long doing a thing, ill you will never learn to do it right. This method, though it may seem a roundabout way, is in reality a short cut. The impatient desire for immediate results has done in the past, is doing at present, and will do in the future, incalculable harm.

SOME MUSICAL DON'TS.

IN GENERAL.

Don't begin your studies with the idea that long and persevering practice is at first a very amusing thing.

Don't think, on the other hand, that it will always be an irksome task to go to your daily practice. After a few months of watchful care, the habit of practicing is formed, and the pupil does his daily work with growing satisfaction.

Don't leave the length of your practice-time to chance. Set apart so many hours for practice (from one to four), and do not allow that time to be shortened, even for a single day, especially for the first few months. Be very strict about this.

OF POSITION.

Don't make perpetual obsequies to the instrument. Sit upright, and yield easily to the movements required by the execution of the piece.

Don't be eccentric; don't be stiff.

Don't arch your knuckles like unto the back of a camel. The back of the hand, to the middle joint of the fingers must be nearly level. The remainder of the fingers must be curved up, but not too far. Keep the wrist level also, especially in playing octaves.

Don't play with your fingers sticking straight out. That is a natural position for a bunch of radishes, but not so desirable for a pianoforte player. Shape the fingers like so many little hammers, and strike the keys with the points.

Don't stiffen any of the muscles of the hand or wrist. It is impossible to play well with a stiff hand or wrist. The pair of cords running down the centre of the inner side of the wrist must not protrude much. If they do, you may be certain that the hand is as stiff.

Don't constrain the hand. Play always with relaxed muscles. The wrist must be easy and loose.

Don't bring the weight of the arm and stiffened wrist to help the strength of the fingers in finger passages. Play with the strength of the fingers alone. All else must be loose and easy.

Don't leave this to chance, but begin each day's practice with exercises for obtaining a loose wrist, or in octaves, if the student's hand be large enough.

ON PRACTISING TECHNICAL EXERCISES.

Don't begin to practice with two hands together at first. Always take the hands separately. They may be united when each hand can execute its part perfectly.

Don't attack a passage at too great speed. On the contrary, great deliberation is necessary. One sixteenth note per second, counting two to each, is about the proper rate of speed. This may be quickened gradually, until the limit of clear execution is reached. Bear in mind that slow, very slow, practice is the secret of good pianoforte playing.

Don't begin your slow practice with a weak, irresolute touch. The fingers should be raised as high as possible, and the keys struck with crisp firmness and precision; but without any feeling of heavy pressure, stiffness, or bearing heavily upon the hand.

Don't imagine that this method is to be used in rapid practice. This is a gymnastic exercise intended to strengthen the lifting and striking muscles of the fingers. In rapid passages the fingers are not raised more than is necessary for the clear enunciation of each note. Let the wrist and hand be loose.

Don't practice even finger exercises and scales without accent or rhythm. Play everything *in time*, with different rhythms, and with varying degrees of loudness.

OF PRACTISING STUDIES AND FIGURES.

Don't begin your practice at too rapid a tempo. At the first reading sixteenth notes should be played at the

speed of quarter notes, *andante*; other notes accordingly. This is very important.

Don't stumble or hesitate, even at a first reading. If you do, you may be quite sure that you are practicing too fast. Take it at a slower tempo.

Don't begin twice. Look at the piece carefully, and begin with the firm resolve that you will not stop, no matter what happens.

Don't play out of time. You should be able to count aloud regularly throughout the piece, giving the proper length of each note. Counting aloud is the best way to acquire correct ideas of time. Schumann says: "Play in time! The playing of many *virtuosi* is like the gait of a drunkard!"

Don't play where rests are marked. You might as well try to walk on water.

Don't repeat a piece over and over, like a machine wound up to go forever. Seek carefully for the difficult passages and practice them a dozen times oftener than the rest. Do this each time that you play the piece through.

Don't begin exactly at the difficulty. Attack it a measure or so before, and in this way connect the more easy portion with the difficult.

Don't abandon this method. Practice every piece in this way as long as you continue to use it.

OF MEMORIZING.

Don't answer a request to play, by the statement that you can't play without your music." All your pieces should be memorized.

Don't think that the gift of musical memory is shared by only a few. I have never yet met any student who was unable to memorize, when properly taught. Memory is like a muscle; if you do not use it, it will be weak; constant exercises alone make it strong.

Don't memorize the printed notes upon the page. You will never succeed in doing it perfectly, and will soon forget. They are only signs for things to be done. Why not remember the things themselves?

Don't try to memorize the printed notes. Memorize the shapes of the various chords, from the keyboard; the course which each melody takes; and the beats or pulses of time during which each note is to be held down. This is the true secret of playing from memory. The study of Harmony (practically applied to the keyboard), is an aid to this, because it familiarizes the mind with the shapes of all the chords, and their different positions.

Don't half memorize any piece. If you forget a part, it is because you have imperfectly connected that part with what comes before it. Play over with the aid of the printed notes, the preceding part with the portion which you wish to forget. Repeat several times slowly and carefully, observing the shapes which the notes take upon the keyboard. If you again forget, repeat this process until you have the whole piece perfect.

ON PLAYING BEFORE AN AUDIENCE.

Don't avoid playing before people. On the contrary, seek every opportunity of doing so, even if it be only one of your own family. It is in this way alone that you can acquire confidence and true mastery.

Don't allow your attention to be taken off your performance by the presence of any one. Fasten your mind firmly upon what you are doing, and pay no attention to any movement or sound near you. Listen to your instrument, and to nothing else. This is the true cure for nervousness.

Don't consider that you know a piece until you can play it perfectly, from memory, before an audience. This is the only reliable test of thorough knowledge.

ON GOOD AND BAD MUSIC.

Don't regard the piece given you as poor music, because you dislike it. Your taste may be poor. It is your duty to try to understand the best music, no that which takes your fancy at a first hearing.

OF COMMON FAULTS IN BEGINNERS.

Don't put down one hand after the other when striking chords for both hands. The notes must be struck exactly at the same instant, unless otherwise marked. This very common fault in beginners makes one almost fancy that the two lobes of their brain do not work together, but, like a team of badly managed horses, pull one after the other.

Don't rest the pedal between two opposing harmonies. Please don't!

Don't play weakly or flippantly. Practice with a firm touch, lifting each finger high during slow practice. Play earnestly, with resolution.

Don't begin to perform mechanically or thoughtlessly. Have the love of beauty in your heart, and before you commence, and endeavor to produce in your hearers the same feelings which inspire you.

—It is attention which fixes objects in the memory. There is no surer mark of a mean and meagre intellect in the world than inattention. All that is worth the trouble of doing at all, deserves to be done well, and nothing can be well done without attention.—*Lord Chesterfield*.

TWO KINDS OF PIANO PLAYING—SUBJECTIVE AND OBJECTIVE.

BY JOHN BERHMAN.

This topic has, under various names and titles, often been treated. The importance of the theme is great. From time to time we will always have to write about it again, especially in an epoch when methods arise by the dozen, and one player vies to outdo the other in certain effects he draws from his position.

Individuality must be fully developed as long as it is governed by the true conceptions and limits of art, but as soon as these are disregarded, mannerism arises, and the same composition to which we listened as a revelation of great beauty and thought when being reproduced by an intellectual and objective player, becomes a caricature by the rendering of a too subjective player.

To be more easily understood by the younger force of scholars and teachers, I will give a definition of the two words. Objective denotes belonging to an object; something that is outward—external. We apply it to things that are exterior to the mind and to which our attention is drawn by circumstances without us. Subjective pertains to the subject in our own mind, and is closely related to the feelings of our inner world. Objective, then, in short, denotes the world without, and subjective the world within us.

This being understood, we will turn our attention to the playing of the subjective and objective performers. The former is ruled by his present mood and the feelings that are within his soul at the time of the performance. His performance will from necessity be good or bad. During his favorable feelings he will probably listen to a good interpretation, and, if the performer is a great artist, to one of those high revelations which the sudden flashes of such a mind alone seems able to produce.

At other times, however, and often on special occasions, when we have great hopes, the player in an unfavorable mood deceives these great expectations. With the objective player this is not so. He commences the composition with control of himself and more deliberate thought. His ideas concerning reproduction are received from the work itself, and are therefore not subject to a sudden change. His renderings will in most cases be likely to be good.

Of course both the subjective and objective quality must be in every player to a certain degree. One alone would not do. We must so closely and carefully study the work of a master as to make it a possession of our own. After this complete mastery, however, the objective performer will strive to render the piece nearly to the intention of the composer as is within his powers, while the subjective player will reproduce it according to his own conception.

It is often remarked that the playing of a subjective artist is full of warm, human, inspiring and, in a certain artistic abandon; and that all their qualities are lacking in the objective one. Hans von Bülow is an example of the latter and Anton Rubinstein of the former. This is not at all the case, and any person with the necessary understanding of music will not be left cold and indifferent at the wonderful, so-called objective playing of Hans von Bülow. He always gives us a true idea of the piece by following the musical thought carefully and by delineating it so as to bring out its fullest meaning.

It seems that a subjective player often does not take the required care to study and dwell upon the details of a composition, and thus only gives his listeners an outline instead of a true interpretation with all the fine shades of thought.

Both classes of players will always find friends and patrons; for as teachers, however, it must be our aim to produce scholars of the objective class.

We cannot be too strict in making our students observe every mark of interpretation that the author of the composition gives us. We must be to them as the post is to the little tree in the orchard. Not until they have gained a good education, and until they can go on in their life's journey of study and self-improvement, must they be allowed to follow their own inclination and fancies.

THE TEACHER'S EQUIPMENT.

The proper equipment of a teacher consists in intelligence and true gentleness—or true ladyship—a thorough knowledge of the branches to be taught, ethics, logic, philosophy, physiology, and hygiene of both body and mind, a knowledge of the methods of the most successful teachers of the world, with a view of gaining an acquaintance with pedagogics, the science and art of successful teaching; or the principles and laws pertaining to the art of imparting knowledge to others. He should know the advantages and environments of the learner, to which he should add faith, hope, charity, philanthropy, zeal, and prudence. The greatest of these is prudence. But I have purposely left out of the list an attribute which even prudence does not outshine. It is wisdom, that climax of the whole matter, the art

of knowing what is best to do under existing circumstances.

Wisdom implies more than knowledge. It consists not only in having information, but it is the use of the best means for attaining the best ends. Says Whewell: "Prudence is the virtue by which we select right means for given ends, while wisdom implies the selection of right ends as well as of right means." Webster says wisdom implies the union of high mental and moral excellence.

But after all has been said and done to equip, exalt and protect the able, scholarly and sincere teacher in his profession, his success or failure is dependent largely upon surrounding conditions. The superstitious, religious, political and general opinions, tastes and customs, national, family and social ties, personal prejudices and whims of those around and in authority all have an influence upon the success or failure of a teacher. Where these conditions are favorable to such a fungus growth, often the insincere and dishonest ignoramus and impostor will become a general favorite and command a high salary, where the competent and sincere scholar would be refused employment, even though he may offer his services for a pittance. Or, if he be accepted, it is on probation and under protest, so that at the first real or fancied misstep he can be notified that his services are no longer wanted. Therefore he should study teaching as a business.

But while, in a fair race, the best scholar always has many points in his favor over the novice, yet we should not permit ourselves to theorize and dream too much about the world as it ought to be, for in practice we must meet it as it is.

Scholarship and ability are but two of the ingredients in that queer compound called the successful teacher. It is impossible for even the most talented and profound scholar to foresee all the equipment that will be necessary in the battles to come; for while it is true that the future lies spread out, or is rather unfolding before us, we can see only backward.

Therefore I conclude that the best teacher is neither the conscientious, willing soul—who would if he could honor the most talented, nor yet he who knows best, but is he who fits and does best. For deny or ridicule the statement as you may, oppose it if you will, yet among teachers, as elsewhere in nature, the stubborn fact of the survival of the fittest is a universal law.—Geo. D. Buchanan.

MUSICAL ALTERATIONS.

BY H. W. NICHOLL.

VENERATION FOR OLD FORMS NOT STRONG TO-DAY.

A WRITER recently took Mozart to task for his additional accompaniments to the "Messiah" aria, "The People that Walked in Darkness." This writer did not hesitate to say that Mozart had misdealt. Handled in doing this, and had actually destroyed the whole conception of the solo.

It appears that there will always be a diversity of opinion upon the advisability of adding extra accompaniments to old master works, although it cannot be denied that if the composers of these master works had lived a century later, they themselves would have written, not only in a different style, but have orchestrated their works in a totally different manner from what they have done. There is the rub.

Altogether, however, there is much to be said for those who believe in leaving works as they were written, with, perhaps, the exception of replacing an obsolete instrument by one in use, as nearly the same as possible. It seems to be vitally important that editions of old works should be preserved as written by the composers, so that the progress of the art may be as clearly perceived and accurately measured. Most modern improvements are of dubious value, except, perhaps, for use at large festival performances. Generally there can be no harm in writing out for the organ the full chords from a given figured bass, because a near approach to the composer's intentions is herein at least possible. But to add additional accompaniments (or parts) is a very risky undertaking, and however admirably accomplished is open to question. The reverent spirit may be everywhere evident, yet the license must be deplored.

Although, perhaps, not so reprehensible, yet there is much to be said against the modern practice of issuing old and new songs in several keys. The composer chooses a special key for a special song; he knows precisely what he desires to express; therefore it would appear that his intentions ought to be respected. Not so in this age, however, for a favorite tenor song in E flat is transposed for mezzo-soprano or baritone into D flat, and for contralto or bass into C or B flat; of course, the whole idea of the composer has been ruthlessly marred, or at least greatly weakened, by this counts the publisher, who keeps simply the commercial value of the work in view. A good money seem ever opposed to each other, for *pièces d'occasion* have ever been the weakest, even when written by the greatest geniuses.

It seems certain, that whatever stands in the way of modern commercial success is destined to be swept away. Veneration for ancient forms and even the old masters is not particularly strong at the present time. Old work gives place to new, while that which is old and usable now, must submit to modern treatment. It almost seems that this age should be content with its own productions, for what has been produced in past generations no longer completely satisfies the ear. It is hard to say what will be the state of the musical stomach here when the twentieth century dawns upon us. Whatever may be our progress, mechanically or artistically, it would appear the better judgment to leave old masterpieces untouched, so that their simplicity and power may be rightly contrasted with the luxuriant qualities of modern productions.

The "Music of the future" may a century hence be considered only quite respectable, and two centuries hence may seem to need retouching to make it palatable to our successors. Each age should be left to speak for itself, and its creations be permitted to stand in their pristine purity. Only in this state are they valuable to antiquarian students, and the benefit obtained by redressing them for the ordinary public is of a doubtful character. Every composer's work should be accorded due reverence; it is the very least that can be offered him. Shakespeare wished even his sons to be respected, how much more, then, his intellectual creations?—*American Musician*.

REPLY TO OPEN LETTER.

THE following two letters from Principals of institutions of learning are in reply to the open letter printed in our December issue. They contain opinions of educators on musical study which carry considerable force. We have other letters of similar import which we have not space to print, but all bear testimony to the worth of music as a factor in a general education:—

1. This time is *not* wasted in the cases of pupils who are earnest, diligent, and possessed of a just conception of the objects and ends of life; and time so employed on that part of the inert is by no means calculated to retard the development of such conception, but the contrary.

2. Experience and observation, alike, have led me to the conclusion that time and attention devoted to the study and practice of music by the pupil of normal intellect (and I take it that that not more than one in one thousand of the pupils who are placed in secondary and collegiate institutions are abnormal as to intellect), in no way impairs his or her chances for high attainment in general studies.

3. "Mastery in music," in my view an exalted attainment, may well be regarded as a synonym for intellectual mastery, quickness, certainty, and intensity. I have occasionally known very young pupils, whose advancement in music was excellent, quite out of proportion to that in general studies; who, indeed, had been regarded as decidedly unpromising in the literary department; but success in music has almost invariably been the forerunner of a steady growth and decided quickening in general studies, in the cases of such pupils, all along the line. In some such cases, success in music has verily proved the talisman to inspire hope and confidence in battling with difficulties in the general departments, all other means to induce which confidence had well nigh proved utterly futile.

4. The study of music unquestionably conduces to intellectuality, and that, too, in a large degree. With many, it ushers in the dawn of perception. As mathematics is an exact science, so music is an exact art; if, indeed, the mathematics of music is not that department of the study which entitles us to speak of the "theory of music"—the science of music. If there be an exact law that regulates the art of painting, and the art of sculpture, as there doubtless is, in their ultimate development, much more readily does the musician take cognizance of that mathematical accuracy in the case of music than in the case of the other two departments of art cited. Therefore, the study of music is much more valuable than that of the other two, in training that faculty of perception to exactness, to accuracy, to system.—to order, God's first law, in that every man has a large percentage of mankind are so organized that the quality of sensitiveness to the charms of music leads a much larger number to cultivation of music—to "liap in numbers"—than does the same quality of sensitiveness to the excellency of painting and of sculpture lead to the study of those arts. When once the learner has perceived that the beautiful and inspiring strains of music acquire the very skeleton and framework of their excellence from an exact law, he begins, unconscious of the cause at first, to appreciate that there should be a law to regulate the structure of language, of the elements of botany, of physiology; or, perhaps he wishes there were such a law; and ere long he finds there *is* such a law; and then he is on the highway to success in prosecuting the study of all subjects of human investigation.

Yes, the study of music conduces to intellectuality, by fostering system.

5. If I understand aright the import of question five, "What is the proper educational relation between the study of art and mental training?" the study of art is mental training in an eminent degree. Michael Angelo may be supposed to say, "This child, under my directing hand, is not, just at this stage of the work, faithfully portraying 'the human face divine.' The length of the maxilla is too great for the frontal breadth." This is reasoning: this is mental training. And Michael experienced, doubtless, many a remorseful pang for impatiently abandoning the training of the schools, where he might have learned much of mathematical accuracy, in default of which his sole reliance as a tyro in art was his probably abnormal appreciation of proportion, and of aesthetics in general. But all his study of art was educating in the result, and not only put him into sympathy with the knowledge of every-day life, but laid the foundation of his acquaintance with anatomy, mechanics, engineering, and secured for him no slight renown as a poet.

Hogarth will say, "The contour of this child's face is nearly elliptical, but if I touch the ellipse with a compass, the ellipse will be quite too eccentric. The conjugate axis is out of proportion to the transverse." This sort of reasoning is mind-training. It aids in the development of love for system in every direction.

The young artillery officer will say: "The enemy's rifle pits are just two hundred yards away. If I elevate the muzzle of this mortar-gun only so many degrees, my projectile will fall far in rear of him. My parabolic curve is not duly constructed; I must make a different calculation. The distance from the focus to the directrix is not correct." *This is reasoning: this is the reasoning of a trained mind.*—TH. SMITH, *Brownsville, Tenn., Female College.*

1. The time is not wasted if music is really studied in the true sense of the word.

2. Attention given to music uses up just so much vital force which cannot be used for other intellectual work, and music stands, as a gas, cannot and do not keep up with their fellow students who do not study music. It is a question as to power of endurance and amount of time rather than intellectual power and the influence of music upon intellectual development.

3. Mastery in music in its higher forms, including harmony, implies intellectual quickness, certainty and intensity.

4. Yes, if studied in a broad and scholarly way, in its relation to the other fine arts and to all the arts and sciences. Too often it is merely learning to play pretty, brilliant, or even difficult pieces, and then it tends to narrowness.

5. There should be a close and harmonious relation of music study to all other study. Musical drill should begin as soon as it is known that the child has a fair amount of musical feeling, and should alternate with drill in the elements of numbers and language. A girl of fourteen should have mastered the inflections in two languages, one of them her own, and should be able to read and write with some fluency in both; she should know the principles of arithmetic and the exercises in mental arithmetic; and she should have mastered the early technical work on some musical instrument, not necessarily the piano. History, literature and the natural sciences should have come into her home reading and home talk and surroundings, even to the pictures on the wall, so naturally that she could never associate them with school tasks. Her tasks should be her music, numbers and language, and every day, in short, varied, but thorough lessons from the best teachers. Such a girl is ready to carry on harmoniously a musical course with a classical, scientific or literary course of study with great profit on both sides. I regret the broad line of separation in most of our college catalogues between the history and art departments and the other departments of study. It belittles music and narrows the study of the other arts and the sciences. For this reason we do not have a conservatory attached to the seminary, but we teach music, along with other studies, more separately, and, what is more to the purpose, we try to create a musical atmosphere in order to develop fine musical feeling and a scholarly spirit in those who study music and to cultivate respect for music in those who are not musicians. To this end we use our finest anthems and choruses in daily worship rather than for exhibition, and we aim to give to the whole school, teachers and pupils, a familiar acquaintance with the best in instrumental music for both piano and strings. Recitals by eminent musicians are attended by all the students, sometimes with a preparatory study of the music and the composers to be presented, and they are always followed by enthusiastic discussion in manner and methods, and with an increase of interest in all forms of intellectual work.—M. EVANS, *Lake Erie Seminary, Painesville, Ohio.*

Friendship above all else does bind the heart, and faith in friendship is the noblest part.—LORD ORREY.

MUSICAL ITEMS.

[All matter intended for this Department should be addressed to Mrs. HELEN D. TREMPER, Box 2026, New York City.]

HOME.

MISS NEALLY STEVENS gave a piano recital at Boston on March 6th.

MRS. CARLENO gave two piano recitals in Chicago on March 11th and 16th.

GOUNOD's "St. Cecilia" Mass was given by the Arion Club, Providence, R. I.

DUDLEY BUCK's cantata, "The Light of Asia," was produced in London, March 19th.

Mr. and Mrs. Geo. HENSCHKE inaugurated a series of four vocal recitals in New York on March 10th.

The New American Opera Company will give a summer season of opera in Boston beginning June 3d.

The New York Symphony Society produced Edward Grell's "Missa Solennis" at its last concert of the season.

SAINT-SAËNS will make a tour of the United States and South America next winter. He will also play in Canada.

The New York Symphony Society closed its season with a Beethoven night; the programme included the Ninth Symphony.

MISS EAMES, an American singer, made a triumphal debut in Paris on March 14th as Juliet in Gounod's "Romeo and Juliet."

A NEW Concerto, No. 2, in D minor, for the piano-forte, by Mr. E. A. McDowell, was played by the composer at the third Thomas orchestral concert.

The American Conservatory of Music, Chicago, gave a testimonial concert to Miss Nellie D'Orville on March 13th. Also a pupils' concert on the 12th.

MR. CARL WOLFSOHN's fifth Trio-evening took place at Chicago, Bargiel, Op. 6, Mendelssohn Trio, Op. 49, and Sonata Pathétique formed the programme.

The German Opera Company, under Anton Seidl's direction, will make a tour of the principal cities in March and April, including Boston, Philadelphia and Chicago.

CONSTANZA DONITA (Miss Seebass, of New York) will make her debut at the Amberg Theatre. She has been the leading prima donna at Cologne for the past two seasons.

The New York-Reed Club gave its first concert recently with a programme of a novel character. Quintets by Mozart and Lobeck, and a quartet by Saint-Saëns were played.

The principal feature of the German Opera Company's performance in New York during March was the first complete representation in America of Wagner's "Nibelungen Ring."

EDWARD BAXTER PERRY gave lecture recitals the past fortnight at Northfield, Mass.; Darien, Conn.; Rochester, Syracuse, Clifton, Havana, Alfred, Le Roy and Batavia, N. Y.

The third of the American composers' series of concerts was given at the Detroit Conservatory of Music, J. J. Hahn, director. The composer was Arthur Foote, and the selections included his Trio in C minor.

A PIANO recital was given at Beaver College, Beaver, Pa., by Mr. Wm. H. T. Aborn, pianist, and Misses Leddie, vocalist, and J. E. Taylor, accompanist. Scarlatti's "Cats" Fugue and the "Moonlight" Sonata had places on the programme.

A TRIO soirée was given at Vassar College School of Music, Dr. F. L. Ritter, director. The programme included Trios by Glinka and Beethoven, and Suite, Op. 149, Rheinberger. Cellists, Ed. Hermann, violin, and Fritz Bergerer, cello, assisted.

Dr. Von Bülow made his debut in New York at a concert given at the Society of Ethical Culture, on March 27th. He will give his four recitals in that city during the first week of April, and then visit Boston, Philadelphia, Cincinnati and Chicago.

A CONCERT, whose programme contained chiefly the compositions of Hugo Karm, was given in Milwaukee recently. Mr. August Spanuth, the pianist, and Buch's orchestra assisted. The concert overture, "Christopher Marlowe," a string quartet and a symphonic poem, "Vineta," are specially mentioned as worthy of praise.

The fifth concert of the Brooklyn Philharmonic Concert included in its performances a most attractive and unique feature. It was the joint appearance of Messrs. Joseph and Rosenthal, who played Saint-Saëns' Variations on a Beethoven Theme, and the Schumann-Reinecke "Manfred" Impromptu. Enthusiasm rose to a high pitch at their exquisitely smooth interpretations.

FOREIGN.

MAX BRUCH has completed his dramatic cantata, "The Fiery Cross."

An opera by Dvorak, "The Jacobins," was produced in the Bohemian language at Prague.

MOZART's "Entführung aus dem Serail," in a Greek version, was lately produced at Alexandria.

FRANZ RUMMEL is engaged in a Scandinavian tournee.

GRIEG appeared at a recent London popular concert in the dual capacity of pianist and composer.

The tenor Sylva will sing at the Berlin Opera four months of each year. He receives a salary of 25,000 marks.

MME. MATTERNA is to sing in Paris. She will be heard in portions of "Tannhäuser," "Götterdämmerung" and "Tristan," in April.

FRANZ BUKKS, the nestor of gipsy musicians, and in Joachim's opinion the most remarkable violinist of his nationality, died at Budapest, aged 75 years.

St. PETERSBURG is to have four complete performances of "Der Ring des Nibelungen." Rubinstein was the first subscriber for the sixteen nights.

That interesting young pianist, Jeanne Donste, gave a Schumann-Brahms recital in London. Oscar Niemann was the vocalist.

The *Bayreuther Blätter* publish a sketch of a five act opera, entitled "Die Sarazenen," written by Wagner soon after he had finished "Rienzi."

CONDUCTOR EMIL PAUL will fill the post hitherto held by Arthur Nikisch in Leipzig, after the latter shall have assumed the leadership of the Boston Symphony Orchestra.

FRÄULEIN CAROLINE GEISLER-SCHUBERT, a grandniece of Franz Schubert's, and a pupil of Mme. Schumann's, recently gave a Schubert matinee at London, with great success.

A NUMBER of letters written by Mendelssohn to Alois Fuchs, with a commentary from the pen of the critic Haubick, have just been published by the *Deutsche Rundschau*.

COURT GERZ ZICHT, the Hungarian pianist, is winning triumphs in St. Petersburg, both as an executant and as a composer.

COUNTESS ERDODY presented to Herr Stradal, one of Liszt's Viennese pupils, the manuscript of a hitherto unknown Hungarian Rhapsody by Liszt. It will soon be heard in public.

WACHTEL, the renowned tenor, who now resides at Wiesbaden, has just celebrated his fortieth anniversary as an operatic singer. His voice is said to be in excellent condition even now.

TCHAIKOWSKI conducted the fifth Dresden Philharmonic concert, producing his own first symphony in F minor. Emil Saur, the pianist, was heard in Tchaikowski's B minor concerto.

FRANZ RUMMEL's last concert of this season's series of chamber music evenings at Berlin presented Mozart's clarinet trio, Beethoven's violin and piano sonata in A flat, and a novelty in the way of a piano septet by Fr. Steinbach.

HANS V. BÜLOW performed the adagio of Beethoven's Ninth Symphony as an encore at a recent symphony concert by the Berlin Philharmonic Orchestra. The performance that called forth the encore was that of Beethoven's C minor symphony.

The Russian Musical Society, Anton Rubinstein conductor, has been granted the Old Grand Theatre at St. Petersburg by the Czar, who has also presented the society with funds for the purpose of utilizing the building as a conservatory and concert hall.

JOACHIM celebrated the fifteenth anniversary of his debut as a violinist at Cambridge, England, on the 14th of March. His debut was made at Penth on March 17th, 1849. At the Berlin celebration of the event on March 1st, Joachim was presented with a gold medal *für die Kunst* in the name of the Emperor.

UNITY IN VARIETY FOR MUSICIANS.

The human mind has a strange disposition to vibrate between hurlful extremes.

One student, bewildered by the many things to be learned, and a desperate and futile grasp after them all, when adhering to his finger tips he finds detached fragments of what he reaches to obtain, as if one riding rapidly in a vehicle through a forest should endeavor to snatch the flowers which brush the windows of his carriage. Another, benumbed, oppressed, overwhelmed by the variety of things to be known, draws a circumference line around his aspirations, and with dogged and determined self-restraint, works within that little circle.

The one is a vague amateur, the other an intense artist. Better say the one is a connoisseur, the other a virtuoso; the one a mere many-sided appreciator; the other an earnest technician. Both of these are in the wrong, for the healthiest life is that which, like a perfect apple, has a solid core of compact seeds well encased in a juicy rounded pulp. To carry the metaphor of the apple further, we may say that a man's dominant ideas (the seeds of his soul) need general knowledge, not only to guard and further their germination, for the pulp of the apple, its succulent body, is not without its value to the seed.

The greatest artist is he who is able to reach his own special work from the amplest circumstances of general knowledge.

J. S. VAN CLEY.

LETTERS TO TEACHERS.

BY W. S. B. MATHEWS.

A PRIVATE letter from a teacher living in Texas puts the following question:—

"What would be the actual and practical benefit to me of attending the meeting of the Music Teachers' Association at Philadelphia compared with two months of private lessons?"

It is not easy to answer this question, for, in the first place, it is not certain that two months of private lessons would be of particular and practical advantage. It might depend somewhat upon the teacher. In general, however, I suppose the following may be taken as a fair discussion of the question. The direct practical advantage of attending the meeting of the Music Teachers' Association, this year or any year, is small if measured in actual addition to the technic or any particular part of the teaching equipment that can be set down in prosaic words, such as I am obliged to confine myself to in this column. Nevertheless we are to remember that our ability as teachers is made up of a variety of ingredients, some of which are not among those which we are in the habit of enumerating when we are setting forth our qualifications, and the advantages we have enjoyed. For example, I have a friend, a college professor, who was a poor boy and worked his way through college. It happened that once in his course, very near the beginning, he got completely stranded for work to do; he took a job of cutting wood, as the only thing offering, whereby he could make an addition to his income. The amount earned by the task was not large, perhaps thirty dollars or so. But my friend says that at the time it was the very best thing he could have done, the violent exercise of chopping being the very thing he needed to build him up again after too assiduous attention to study and neglect of exercise. The month of chopping gave him a start, and all the way through college he kept up his exercise, so that he came out a vigorous man, and has remained so ever since. The physique, for which he is indebted to the wood chopping, has been the underlying support of the arduous studies he has made since in his specialty. Yet I have never heard him mention publicly the wood-chopping episode among his educational advantages.

A teacher's professional outfit consists of two main ingredients: First, professional knowledge; second, general understanding of the world, and of his own position in it as a part of society. The meeting of the music teachers will add very little to anybody's actual professional knowledge. The most that can be had from it will be here and there a hint, the value of which will be impaired by the multiplicity of the hints offered in so short time, and the difficulty of remembering the particular thing among the many things one hears best worth knowing. This, however, will not be the main advantage of attending the Association. That will be found in seeing many eminent musicians, hearing some of them play and sing, and others read papers. The debates, moreover, which often bring out good points, and the quickening influence of feeling one's self as a part of a profession containing so many members of ability and position, are to be taken into account. The music one hears, when one has had few opportunities of hearing music, is not to be despised. But in general, the attending such a meeting as this belongs in the category of "transcendent utilities," that is, utilities operative in the imagination and the more spiritual qualities of mind, but not measurable in the outer or so-called "practical" part of one's professional equipment. To take an illustration, consider the case of attendance upon a series of religious meetings. To those not "in the swim," a series of religious meetings appears like a form of dissipation, and so it sometimes is. But to those who attend in the proper spirit, the occasion appears like a general freshening of the interest in a subject too apt to be crowded out by worldly cares. To others, again, the meetings may be the epoch of a new birth, when, for the first time, the emotions of the spiritual world become operative upon life and character. The convert returns home from the meeting a changed person; the entire bearings of life have been reversed, and the burdens of life are hence-

forth taken up under a new heaven and a new earth, wherein dwelleth righteousness. This sort of thing is possible in its way from attendance upon such a meeting as this in Philadelphia will be. I do not say that this effect will be general, or that it will be sufficiently general to defray the gas bill of the Convention. Our sexton at church used to complain that some of the series of revival meetings did not make converts enough to pay the gas bill.

This, however, is to be left to the Executive Committee to consider. What we get out of any public meeting or course of instruction, depends largely upon what we take there.

In answer to your inquiry whether my second volume of "How to Understand Music" is a continuation of the first, which, in order to be understood, requires to have been preceded by that work, I would say that this is not the case. There is no organic unity between the two volumes. The second appeals more to literary readers than the first, and perhaps to more mature musical tastes. It is, however, more a literary book than one for instruction. To an observer of the course of development through which authors pass, the progress from the chapter on Wagner in the first volume to those in the second upon the same subject will present striking matter for reflection. The name of the second volume justifies itself in the lack of any other name characterizing the office of the book better. We tried a number, and finally fell back upon the old name, which, after all, fairly describes its intention.

Sir: "I have a pupil (twelve years of age) who has been taking lessons about fifteen months. She reads music correctly and carefully, uses her fingers well, keeps good time and is a good worker, but cannot execute rapidly. Please suggest some means of getting her out of that slowness."

L. E. ALEXOR.

The occasion of the slowness is most likely slow thinking. One easy experiment to try is to select a lively piece which the pupil ought to be capable of playing, and which she desires to play. Have it carefully studied and memorized, observing that the time is memorized as well as the other parts of the piece. Then have it worked up for speed by one or two weeks' practice, an hour a day, perhaps. This will generally come out all right, a fair degree of speed being secured almost immediately. Take a new piece and treat it in the same manner, and so on.

In other cases it will be impossible to secure good results without a rather lengthy preparation, through the rhythmic treatment of scales and arpeggios, according to Mason's system. This I will here explain, because it is so simple that any teacher can apply it off-hand, from material already within reach, without purchasing any new books whatever.

We will suppose a pupil of ten or twelve, a beginner, or nearly so. As soon as the fingering of the scale has been explained, and she has played all the scales slowly with each hand separately, for the sake of the fingering, we give them, one with each hand separately or both hands together, one octave for rhythmic treatment. Take, for instance, the scale of G. Play it, counting *two*, one tone to each count, accenting at the count "one" quite vigorously, but without hardness, and without breaking the legato. Stop when the count "one" falls upon the lower note, which in this case will be after once through the octave. Then count "three," accenting "one" as before. Then count "four;" then "six;" then "nine;" then "twelve." The further apart the accents, the stronger must the accentuation become, but always without hardness, stiffness, or breaking the legato. We have now gone through all kinds of measure with one tone to a unit.

Changing the scale, if not already changed once or twice as the hand became familiar with the one at beginning (in order to afford the hand as much experience as possible in habituating itself to the selection of black and white finger-keys for each tonic in turn), we next go through all the kinds of measure with two notes to each count. This gives rise to rhythms of 4, 6, 8, 12, 18, and 24s, with two tones to each unit. Each form is to be carried out to its finish, or until the accent returns

to the point where it was first applied. This will necessitate four repetitions for the 4s and 8s, six for the 12s, nine for the 18s, etc. Carrying the rhythm out to its completion is an essential feature of this practice. It necessitates many repetitions, concentration of mind, and strengthens the sense of rhythm rapidly.

The next form of rhythmic unit to be mastered is that of three, where each unit is a triplet. Carrying a scale through all the different forms of measure as before, but this time with three notes to each count, leads to rhythms of 6s, 9s, 12s, 18s, 27s, and 36s. The sizes of this table are not at all the same as those of the table preceding. Those consisted of three 2s, and were the result of counting three with units of two; these arise from counting two with units of three. It is the same with the other numbers in this table corresponding with those in tables preceding. The mental effect is different.

It often happens in these rhythms based upon units of three, that the pupil has to be educated especially before she can determine accurately whether she has played three notes or four to a count. The process of educating her is this: Play the scale, counting three, with one tone to a count. When this is done easily, omit the counts "two" and "three," have the "one" clearly spoken, but allow her to think the "two" and "three." This gives a scale in a measure having one unit of three tones. Sometimes it is also necessary to develop the rhythmic sense, especially for the second unit, by causing her to play a scale, counting "Two, two, three," "TWO, two, three," "TWO, two, three," accenting the large "two." Then omit the last two counts, and play the scale in triplets, counting only "TWO." After this the rhythms of sizes will be played without serious difficulty, counting "one," "two," and so on for other measures. As a rule, when the pupil has difficulty in computing the rhythms of sizes accurately, making the mistake of playing seven or eight notes instead of six occasionally (as those will who are deficient in sense of rhythm), the proper thing to do is to change the scale but continue upon the rhythms until they are mastered, leaving the measure of nine beats for a later period.

Rhythms of four tones to a unit are arrived at by the same process, taking four tones to a count, and applying it to all the different kinds of measure. This experiment is easily tried by any one. When it has been made a part of the daily practice for three or four weeks, you will find that the pupil makes a decided gain in speed, and her playing of pieces shows a better sense of rhythm.

There is a velocity principle, also Mason's, which is useful. It consists of playing a scale in the manner following: Count four slowly, about one count per second. Hold the first tone until after the count "two" is spoken, then run rapidly but lightly, and without individualizing the intervening tones, to the last tone of the run, arriving there at the count "three." Count "four" is rest.

In playing this exercise, begin with a short distance, C to A, for instance. Think earnestly of the first tone, and then of the A, at which you propose to arrive at the count "three." Do not stop to think of the intervening tones, but pass lightly through them. Then go seven notes, eight, nine, and ten notes, etc., in the same manner, each hand separately. This form of exercise is played also descending, and is carried ultimately to four octaves compass, resulting in a rapid and light scale, such as cannot be acquired in any other way. In the first two grades it should not be attempted beyond an octave and a half; then two octaves for the third grade, and three for the fourth. This form of velocity practice is intended to be applied to every scale after it has been practiced with rhythm, as described above, and in immediate connection with it, in such a way that a small part of each day's practice is devoted to velocity. I have described these exercises minutely, in order that every reader who chooses may try them and prove their value in their own practice or teaching.

Will Mr. Mathews kindly give some ideas regarding the organization and practical working of Local Teachers' Associations for the special benefit of teachers in small towns? Many readers of THE ETUDE will be very grateful for the favor.

M. E. G.

If I do not forget it, I will take up this subject later,

and treat it at more length, for it is an important one. Suffice it to say here, that as things are going now, there are two different kinds of society needed in small towns. One of them should be an Amateur Club, devoted to mutual improvement. These clubs are flourishing in many places. They have their meetings in afternoons, and are composed mainly or exclusively of ladies. Occasionally they have artist recitals by traveling players, and there is hardly a town of five thousand inhabitants where a club of this kind, properly started by a few ladies of unexceptional social position, will not materially elevate the general standard of musical intelligence, and afford a rallying point for all the good musical activities, such as generally die out in towns of that size for want of sufficient warmth.

The second kind of society is the professional teachers' association. This in the long run ought to be a part of the American College of Musicians, which now authorizes local sections where there are six resident members of the grade of associate. Be this as it may, any three, four or five teachers can easily form a little society for professional improvement, acquaintance and hobby riding, by the simple expedient of inviting each other to monthly suppers, or teas, at the houses of the members in rotation, or as the ladies concerned may agree.

Let there be no formal programme. General end aimed at, a good time and mutual encouragement. When there is any subject of general interest pressing for consideration, have one member present it carefully in a paper not more than fifteen minutes long. Then have it discussed. But do not burden the club at first with the incubus of "duty" and "programme." A formal programme has killed more than one promising infant of this kind, and it would kill the national society were it not so easy to avoid listening to them, when one does not care to hear them. Ultimately, after two or three years of systematic attention to the amenities of professional association, you will discover that most of the music teachers in your town are pretty good fellows, and not wanting in professional ambition. You will then be able to establish a standard for graduation, a standard for admission to your membership, and in a general way exercise a good deal of healthy influence upon the musical growth of the town you live in.

I think this about covers the case.

"For a long time I have been receiving pupils who have never been taught anything as to positions of the hand, proper movements of fingers, or touch, always playing from the wrist and staccato. Perhaps they can read well and play without difficulty, in their way, pieces in the third grade. Would you put them into Mason's advanced method, or give studies with exercises and scales?"

S. M. R.

In cases of this kind the first thing to do is to form a habit of legato playing with a pure finger touch. Opinions differ as to the best way of doing this, when a habit of staccato playing has been confirmed. I think myself that two exercises are to be relied on for the earlier parts of the work, until the pupil reaches the point where scales can be practiced correctly, for at first they will go on playing scales staccato in spite of all that you can do, unless you make them play very slowly indeed, and count at least two to every note.

The ingredients missing in their outfit are two: the inner one of tone-conception, and the external one of muscular sensation. The inner one is that of failing to think the tones as *sustained* and as *joined to other tones*. The ear must be cultivated to the correct manner of thinking tones. This can best be done by making them sing little phrases, at first legato, then staccato, then legato again, until the sense of tone-connection is formed in the mind, and can be carried out with the voice. As soon as this can be done with the voice (which will generally be within two or three lessons of half an hour each, not too far apart), the same principle is to be applied to the practice, and legato is to be done with the fingers. The tones must be heard to sing, their connection and disconnection being realized by the player the same when done with the fingers as when done with the voice.

In connection with this practice, addressed to the inner sense of tone-conception, there is to be an educa-

tion of the muscular sense in connection with tone conception. One trouble with pupils who habitually play staccato is, that they are not conscious of the finger pressure upon the key. The intention of *sustaining* tone is first to be formed; then the muscular sensation of having maintained the pressure upon the key is to be formed. The first step toward doing this is the practice of the two-finger exercise, in which fingers change upon the key without allowing the tone to repeat. Mason generally allows pupils to play this exercise super-legato, causing every key to be held some time after the finger has taken the next one, so that the tones overlap during a part of their duration. I never use this in scale figures, because I regard this as objectionable as the staccato habit which it is intended to counteract. I confine myself to the broken thirds for the super legato. In this there is no harm. The whole exercise is described elsewhere in this issue. After some time of this, and a certain amount of slow melody playing, softly and listening for sustained tones, the pupil will be able to practice scales slowly and softly, with pure finger touch, with a pure legato. It is desirable, I think, to require the fingers to be raised preparatory to touching the keys. There is a difference among teachers concerning this point, but I think that as there is bound to be about so much motion somewhere, we gain by directing the pupil's attention to the fingers and securing the motion there rather than in the hand, where it has always previously been permitted. The length of time requisite for remedying the staccato touch here complained of will differ with individual pupils. I have been sometimes six months in securing it, but, as I now think, in consequence of my not having taken pains enough to form the tonal sense, but having allowed the practice to be addressed too exclusively or too long to the merely external matter of finger work. I suppose that the more clearly you secure the inner conception of tone legato, the sooner you will secure the touch that will express it. I am indebted to my friend Cady for inspiration in this direction. I find that I am not an exception to the general rule that old teachers are apt to fall into a sort of bondage to their formulas, whereby their work upon the theoretical side is often much more imperfect than their practical work, and the practical work, in turn, is often imperfectly done by reason of not having been provided with exact formulas for the truth desired to be taught, according to mature conceptions of artistic results, formed unconsciously, or as the result of experience, without noticing the discrepancy between theory and practice.

W. S. B. M.

CLASS TEACHING.

1. Will you kindly explain the manner and method of Class lessons, say a class of two or four? Do they all take the same technical exercises, studies and pieces; and where one has the use of two pianos can two play the same things together, or is that advisable? Would part of the lesson devoted to an eight hand piece be useful? Please explain all about them, and as to whether one can learn as much in a class or not.

2. In grading pupils, supposing I wanted to grade them separately in Technic, studies and pieces. How would I go about it? There are no particular questions and answers, like public schools, and no one, no matter how far advanced they are, can help blundering and stumbling and playing carelessly. I could not take off for every single mistake, as some of the younger ones would never get any grade at all. Will you please give me best plan for grading, and should I desire to give cards each month with their grades, the best plan of marking and arranging them. Would I have to have two grades, their *lesson* grade and their *class* grade?

I hope I have made myself clearly understood. I am anxious to do everything I can to keep up the interest of my classes.

E. M.

1. It is the essence of a class system that all the pupils have the same lesson. It is not necessary that they should all play the same piece, although it is undoubtedly more class like to have them do so. But unless all the pupils play the same exercises and studies, there is no class at all, but only a series of very short individual lessons, amounting to fifteen minutes each, when there are four in a class.

It would not do at all to have the same piece played upon two different pianos by the pupils simultaneously.

This would leave the teacher in doubt as to which pupil made any one particular mistake, and in order to correct it, it would be necessary to interrupt the playing. The practice of an eight-hand piece would conduce to steadiness of time and possibly to sight reading. It would not help in forming a good technique.

2. Grading is a very difficult matter. The proper way to grade is by *pieces*, or by *musical playing*, and not by exercises or studies, as such. Every pupil will manifest peculiar defects, technically, which it will be in order to correct by the use of any exercise adapted to the purpose. But all practice of exercises must be regarded as means to an end, which end is the *musical* performance of Music. Any use of studies or pieces conducing to this end, is legitimate, provided the same progress could not be made in some other way more rapidly. But the one sole purpose of music study is music, and everything is to be graded accordingly.

You cannot, in the present state of the art of music teaching, grade accurately; the best you can do is to approximate. Even in the much admired public schools, the grading is only approximate, scarcely one pupil in forty representing the exact status contemplated for the grade. You can approximate the state of musical maturity in the pupil. For example: one plays melodies well in the Mendelssohn Songs without words, but cannot play passages like those in common parlor pieces. Another plays passages well, but cannot deliver melodies with expression, or produce a good quality of tone. You cannot "take off" for mistakes, or at least I cannot; in fact, I may as well confess that through having all my life long given private lessons, I am poorly prepared to speak of class lessons, which at best I regard as only an indifferent substitute for private lessons.

At the same time I would say that some years ago I experimented considerably with classes, and found that, for two or three quarters, pupils in the fourth grade or intermediate, did, perhaps, quite as well in classes as alone. I found afterward, however, that they did not get so well acquainted with fine music, nor with so great a variety of pieces, for the reason that the time of a class does not permit so much playing by each pupil as when there is only one pupil to the hour. The class learns theory well, and gains in confidence in playing before others; refinements of phrasing they do not succeed so well in, unless the entire class is kept an inordinately long time upon a single piece.

I have no doubt that the time will come when the principles of teaching will be formulated so definitely that class teaching will become possible, and, in fact, will supersede private teaching in all the lower grades.

In the higher grades there is not so much room for class work, owing to the difficulty of grading, and the length of time necessary for properly working up almost any difficult solo. There is no one single concert performance of an advanced city pupil that does not represent from six to ten hours criticism by the teacher. A concerto represents probably twenty hours criticism, and months of practice. It takes from six to ten hours to criticise such a work properly after it has been carefully studied by a pupil sufficiently advanced to study it successfully. The secret of the fine results secured by a few leading teachers, lies in their ability and patience to do this sort of criticism. Of course it is equally necessary to be able to show the real nature of the various defects, and the touches or modes of thinking which will obviate them. This part of advanced teaching can never be shortened. It is the place where a young mind hastens its footsteps through the aid of an older one.

The study of thorough-bass, even though it be superficial, conduces to the better understanding of good compositions, for it renders their construction intelligible; indeed, it is the grammar of music, and therefore an indispensable requisite for a deeper insight into the nature thereof.—*I. Moscheles*.

The first condition for being an artist is respect for, and acknowledgment of, the great, and submission to it; and not the desire to extinguish the great flame in order that the small rush-light should shine a little brighter. If an artist does not himself feel what is great, how can he succeed in making *me* feel it?—*F. Mendelssohn-Bartholdy*.

Questions and Answers.

QUEST.—I have often wished to ask you to direct me to another book as good as Gordon's Collection of Organ Voluntaries, b. Batiste. They are a grade I could play without a great deal of practice, and as I am married, with a little family of my own, I cannot spend time to study as I once could.

Is there a collection of short pieces, not too simple, for soft stops, devotional style, attractive, that one could play as offertory while the deacons take the weekly contributions? If there were some of the hymn tunes with variations I should think they would be very nice. I do not try to improvise in the least, save for interludes. I often wish I had a work on progression of keys, for we always sing Doxology after closing hymn, and most always the key must be changed in the intervening interlude.

ANS.—Perhaps Mr. Clarence Eddy's volume, "The Organ in Church" (Schubert & Co.), comes as near being what you want as anything. There are no hymn tunes with variations, that I know of, and I do not think they would be good things for church if there were. A congregation usually gets enough of the old tunes without being dosed with them in fragments.

There is a work in German, Wolfahrt's Modulation School, which comes pretty near meeting this demand. I once started to translate it and print it in English in the *Musical Independent*, but the great Chicago fire put a stop to the work, and that was the end of it. It may be in English now for anything I know.

There is no Normal Music School now, the regular musical colleges furnishing a better course, or rather, pupils now prefer to take a complete course.

W. S. B. M.

QUEST.—What is meant by Gregorian tones (not chants)?—M. W.

ANS.—By Gregorian tones are meant simply Gregorian keys. The so-called Gregorian chants are in the old ecclesiastical keys, composed of the tones of the scale in different orders, one key running from la to la, another from do to do, another from re to re, mi to mi, fa to fa, etc. They are not used now in their pure form.

W. S. B. M.

QUEST.—Will you please tell me why the terms *Major* and *Minor* can be applied to *seconds, thirds, sixths* and *sevenths*, and not to *primes, octaves, fourths* and *fifths*?—S.

ANS.—All terminology is essentially conventional in its character. The limitation of the term perfect to unisons, octaves, fourths and fifths, is a very old one, based upon the observation that while there is only one kind of octave, fifth, etc., that sounds well, there are two thirds, two sixths, that sound almost equally well, and two seconds, two sevenths, etc., that sound almost equally badly. Weitzmann, however, following Gottfried Weber and many others, apply major and minor indiscriminately to all denominations of intervals. It simplifies the terminology, but banishes the old distinction. I do not see that it is any material improvement.

W. S. B. M.

QUEST.—What is a scale?

I do not find it possible to answer this question briefly, and at the same time intelligibly, to a child. It will be necessary to begin back and approach the denouement logically. I propose the following catechism: Pray tell me whether you think it plain.

ANS.—A scale is a series of tones, one octave, or several octaves, ascending by regular definite intervals, or descending by steps or half-steps from a principal tone called a key-note.

QUEST.—What are the principal kinds of scales?

ANS.—Diatonic and Chromatic.

QUEST.—What is a Chromatic scale?

ANS.—A chromatic scale is one that ascends or descends by half-steps. It is produced by playing all the keys of the piano in succession, not omitting any, black or white.

QUEST.—How many Chromatic Scales are there?

ANS.—As many as one chooses to play. But they are all composed of the very same sounds. The only differences are in the manner of writing and naming them, and beginning upon a different tone.

W. S. B. M.

QUEST.—Will you please write me through THE ETUDE: 1. The best book on Counterpoint to follow "Emery's Elements of Harmony," that could be studied without a teacher.

2. Whether in Bach's "Das Italienische Concert"—Steingraeber Edition—first movement, fourth line on the third page, the sign for the trill is to be played as the trill is usually played or simply as a mordent, and the note held through?

By so doing you will greatly oblige a subscriber to THE ETUDE.

ANS. 1.—There is no book on Counterpoint that you could study successfully without a teacher. I do not know a really good text-book upon the subject—I am in the habit of using Bridge's Counterpoint, in Novello's musical primers, but it is not a good book. Several restrictions are entirely wanting in it, such as forbidding the fourth in two part counterpoint, etc., and the examples have too many licenses. The best way for you is to take counterpoint lessons by mail, which you can do at moderate expense. The essential end in view in the study of counterpoint is the art of melodic movement, and of melodic development. The latter is carried further in imitation, canon and fugue. It is impossible to write exercises yourself and derive much benefit from them without having them looked over by a teacher, since you will not be able to discover their crudities and incorrectness without assistance.

2. I have not the Steingraeber edition of Bach's Italian concerto at hand, but if you mean the long trill on D in the soprano, fourth page of the Peters' edition, it is a trill, and is so marked in that edition. W. S. B. M.

You will please answer the two following questions through THE ETUDE, as found in first lesson of Fillmore's History.

QUEST.—What did the Ancients do in music? What did they not do so far as we know? J. C. W.

ANS.—What the Ancients did in music was to establish intervals and scales as a basis of melody, and to use melody as an important part of their culture. The Greeks carried this further than any other race of antiquity, having an elaborate system of scales which finally became enormously complicated and artificial. What they did not do, so far as we know, was to use harmony. There is no evidence that they had even the major chord, still less that they practiced any sort of polyphony. J. C. F.

QUEST.—Will you kindly answer in THE ETUDE the following questions to a young teacher, who claims to have learned more real things of piano-playing theories through THE ETUDE than from her teachers.

1st. Would it be wrong to advise pupils to practice all the forms of broken chords and arpeggios, including dominant seventh and diminished chords, in all the keys first with the same fingering before dividing them in different classes, regarding fingering?

2d. What is the theoretical explanation of lines, viz., going from melody notes in the treble to melody notes in the base?

3d. Can a C sharp and D flat be tied so as to prevent the striking of that key the second time? W. S.

ANS. 1.—It might not be wrong to do this, but it would not be a very good way, unless it were done rapidly, merely for the sake of making them familiar with the entire list of chords and arpeggios as such, and without continuing them long enough to form a habit of fingering. All kinds of passage-practice upon the piano have two ends in view: First, familiarizing the pupil with passage formulas and modes of construction; second, to furnish them with practicable and convenient fingering, and to form a habit of fingering each passage in its most convenient way. The first end would be subserved by the mode of teaching you mention, but the other would be hindered, because, as a matter of fact, arpeggios are not generally fingered in this way.

2. There is no theoretical explanation of lines connecting melody notes in one hand, or on one staff, with those upon the other. It is merely a convenient way of directing the reader's eye to notes, the connection of which might otherwise be overlooked.

3. C sharp and D flat cannot be tied so as to "prevent striking of that key the second time," to judge pupils by the specimens I see. The tone C sharp, can be enharmonically changed to D flat, without repeating it, simply by changing the chord played in con-

nection with it. When it is so changed, the proper notation of the fact is the change of C sharp to D flat, a tie connecting the two notes for the purpose of showing that the D flat is the continuation of the C sharp. In other words, the proper definition of a tie is this: "Tie, a curved line connecting two notes of the same pitch to show that the second is a continuation of the first." Enharmonic changes have to be indicated by means of ties, when they are made during the progress of a tone. The question as stated above illustrates the too common tendency of our elementary terminology to put the sign before the thing. Nearly all our current primers address themselves to teaching the rudiments of musical notation, as if that were the real thing, and the music signified by it an accessory after the fact, as lawyers say. "The thing before the sign" is as valid a principle of teaching, to-day, as it was when Lowell Mason stood up for it so valiantly.

DIE LORELEI.

I HAVE often been questioned, both verbally and by letter, as to the exact meaning and interpretation of my "Lorelei Fantasy," and therefore give in THE ETUDE a brief account of it, hoping it may reach all parties interested, and thus save frequent rewriting.

The composition in question, like all other "Loreleis," is descriptive, and based upon the most famous of the Rhine legends, that of the Lorelei Siren. The fantasy was conceived by the writer when approaching and passing by boat the Lorelei rocks on the Rhine, a mass of bare black boulders, rising abruptly from the water, to a height of about 150 feet, at whose base runs the most dangerous set of rapids on the river, and on whose summit the Lorelei Siren was supposed to perch and sing at twilight, to the intoxication and destruction of the boatmen below, who, spellbound by the witchery of her voice and face, forgot to keep midway in the current, and perished on the rocks at her feet.

The composition is supposed to open at some little distance from the Lorelei rock, with a tranquil running accompaniment in the left hand, indicating the twilight flow of the river, with a broken thread of melody, which occasionally wells to the surface in a single detached note, suggested by that line of the canon, "With an inner voice the river ran." As we draw nearer the scene of the legend, we catch snatches of the silver laughter of the Siren, mingled with the distant ripple of the water, at the foot of the famous rock. Then rises clearly the Lorelei's song, sweet and vibrant, but neither passionate nor powerful, alluring rather than compelling, with the running accompaniment of the water ever present. This mood is held throughout the first recital of the entire melody, but with a slight increase of strength, a little fuller pulsation, as we are supposed to approach. At its sudden cessation is heard the boatman's song, a minor theme in strong contrast, suggestive of the mood and character of the boatman on the river below, of the "love and longing and woe" which "quicken his heart" at sight of the siren and sound of her song. This sinister theme, with its turbulent accompaniment, grows in intensity and passion to a vehement climax, which indicates the catastrophe of the legend, the engulfing of boat and boatman at the foot of the Lorelei rock. It is followed by a few incoherent phrases of no melodic form, swirls of the gurgling water where it has opened, diminishing rapidly to pianissimo, when the Lorelei's song again arises, this time jubilant and strong, ringing over the river, above the roar of the rapids, as she glazes over her victim, and working up to a second climax of vindictive glee. This subsides as we are supposed to leave the rock behind us, till we hear only broken fragments of the melody and snatches of laughter in the distance, as before; and finally, nothing is left but the peaceful theme in the left hand which formed the introduction of the composition, the tranquil flow of the river, with the "inner voice."

EDWARD BALXTER PERRY.

What though success will not attend on all; who bravely dares must sometimes risk a fall.—SOLLER.

MUSIC is the most modern of all arts; it commenced as the simple exponent of joy and sorrow (major or minor). The ill-educated man can scarcely believe that it possesses the power of expressing particular passions, and therefore it is difficult for him to comprehend the more individual masters, such as Beethoven and Schubert. We have learned to express the finer shades of feeling by penetrating more deeply into the mysteries of harmony.

WANTED.—By a young lady, a position as church organist, where there is a good opening for a teacher of a piano and organ, or position as assistant teacher in a college. Address E. W., ETUDE Office.

Grandmother Tells A Shuddering Tale.

Grossmutter erzählt eine schauerliche Geschichte.

TH. KULLAK, Op. 81, No. 3.

Allegretto. In recitative style.

p *cresc.* *f* *dim.* *f* *p.*

f *p* *pp rall.* *p* *f* *ten.* *f* *f*

mf *f* *f* *p* *a tempo*

3 rall. *a tempo* *Grandmother goes to sleep.* *pp*

SONG WITHOUT WORDS.

Book I, No 1.

first appeared in March 1834.

F. MENDELSSOHN BARTHOLDY.

Andante con moto. ($\text{♩} = 65$.)

cantabile

I.

This beautiful lyric affords one of the best possible introductions to the art of playing a melody with an accompaniment divided between the two hands.

In addition to the usual conditions of accuracy as regards the notes, and the correct touches as regards the technic, there are certain restrictions which must be observed in order to present the piece in its best effect. These special restrictions are, 1. that the melody be played perfectly legato, by changing fingers upon every note, except the last of the phrase, exactly as indicated in the notes. 2. that the last note of the four sixteenths be terminated before the melody note, which it helps to accompany. In this way the group of four sixteenth notes is shortened, whereas the common effect is the opposite one, the melody notes being shortened of a part of their time, while the accompaniment notes are lengthened. This way of performing the passage has the effect of bringing out the last of the four sixteenth notes into quite undesirable prominence. As an additional exercise, it would be well to practice it a few times, each hand playing the notes that belong to it as written, but all together, like a choral. In this performance the hand must be balanced in such a way that the soprano voice will slightly preponderate, and possess a melodic quality of tone. Both hands must fall upon the keys exactly together, and not the left hand before the right, as is the bad habit of many in chord successions. These three exercises can be carried as far as the judgement of the teacher may find necessary in each individual case.

The pupil must learn that there is only one way in which a lyric piece can be made to sound quite smoothly up on the piano, and that is to play the melody exactly legato, and keep accompaniment in proper subjection therewith.

a) The note B is taken with right hand, also the B in the next measure.

dim.
dim.
cre - seen - do
cre - seen - do
dim.
pp
cresc.
f
dimin.

This page of musical notation consists of seven systems, each with a treble and bass staff. The key signature is three sharps (F#, C#, G#). The notation includes various musical elements:

- System 1:** Treble staff starts with a 4-finger fingering. Bass staff has a 4-finger fingering. Dynamics include *f* and *dim.* with a 4-finger fingering.
- System 2:** Treble staff has a *p* dynamic. Both staves feature a *V* (accents) and a 4-finger fingering.
- System 3:** Treble staff has a *V* (accents). Bass staff has a 4-finger fingering.
- System 4:** Treble staff has a *dim.* dynamic. Bass staff has a 4-finger fingering.
- System 5:** Treble staff has a *V* (accents). Bass staff has a 4-finger fingering.
- System 6:** Treble staff has a *dimin.* dynamic. Bass staff has a 4-finger fingering.
- System 7:** Treble staff has a *pp* dynamic. Bass staff has a 4-finger fingering.

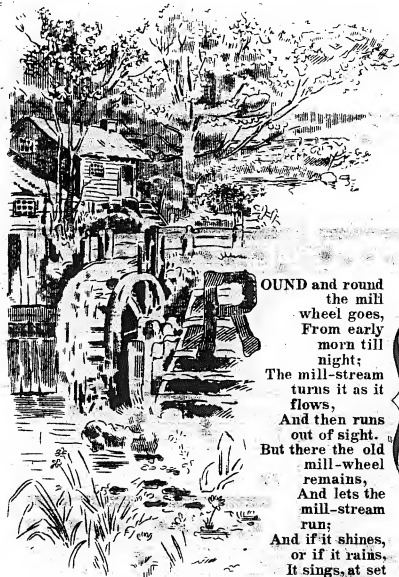
The notation includes various musical symbols such as slurs, ties, and fingerings (1-5) throughout the piece.

To Miss Amy Fay
Chicago.

The Mill-Wheel's Song.

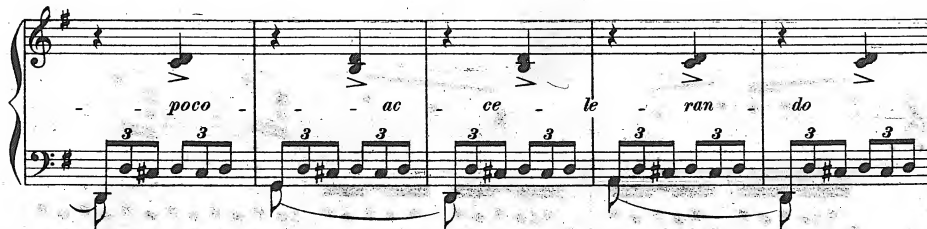
RURAL SKETCH.

WILSON G. SMITH, Op. 43-2.

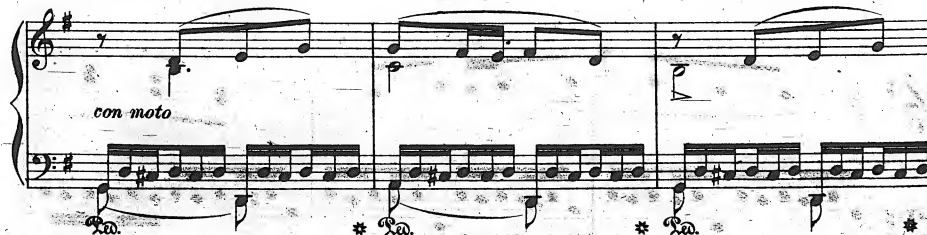


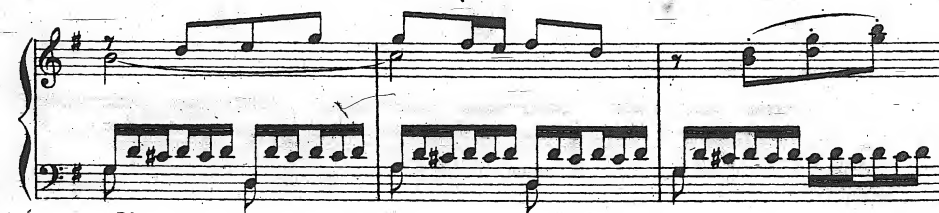
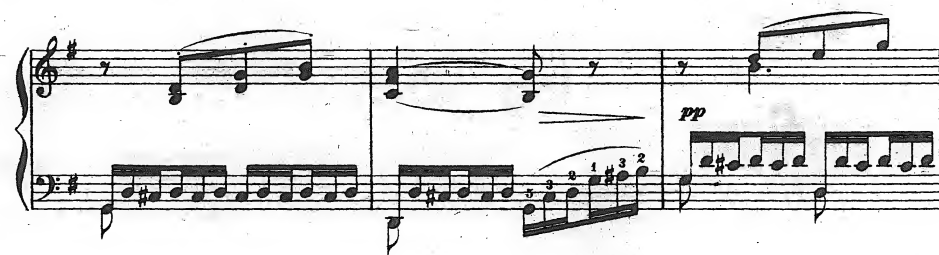
OUND and round
the mill
wheel goes,
From early
morn till
night;
The mill-stream
turns it as it
flows,
And then runs
out of sight.
But there the old
mill-wheel
remains,
And lets the
mill-stream
run;
And if it shines,
or if it rains,
It sings, at set
of sun:

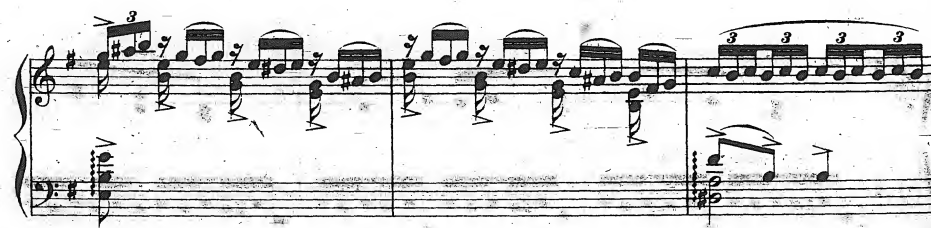
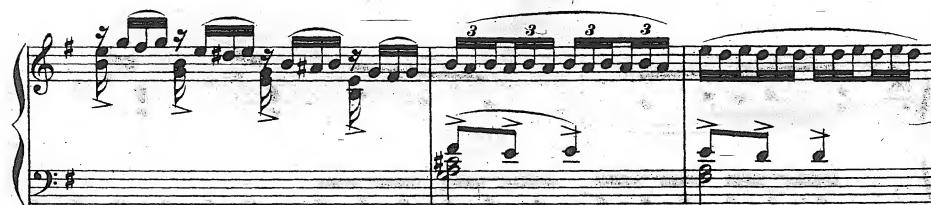
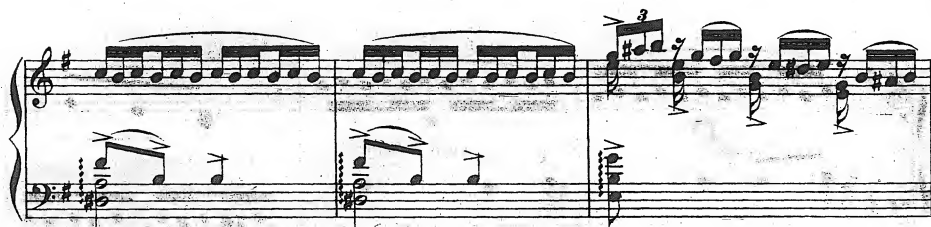
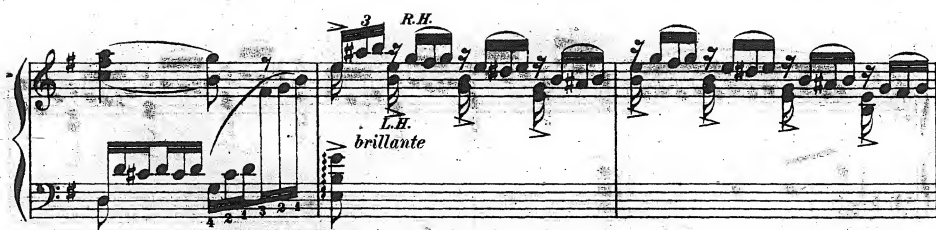
Murmurando.

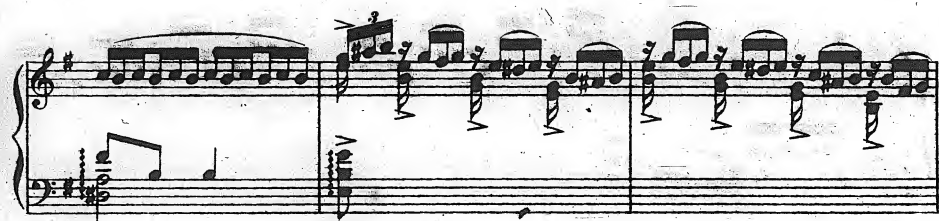


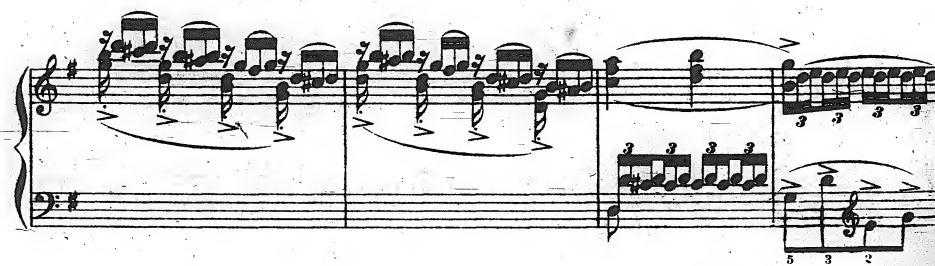
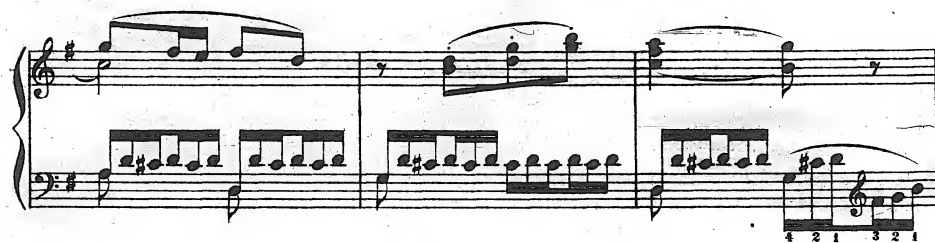
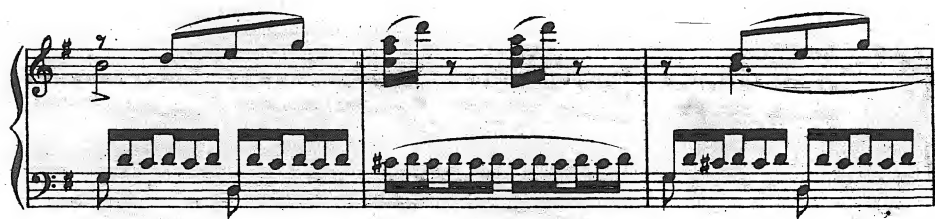
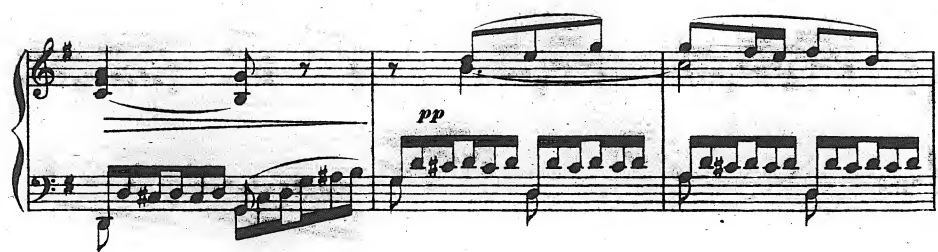
melodia ben cantando











The first system of musical notation features a treble and bass staff. The treble staff contains a melody with eighth and sixteenth notes, some beamed together. The bass staff provides a harmonic accompaniment with chords and single notes. A slur covers the final two measures of the system, with the instruction *melodia marcato e* written above it. Fingering numbers 5, 3, 2, and 1 are shown below the final notes.

The second system continues the piece with a treble and bass staff. The treble staff has a flowing melody of eighth notes. The bass staff has a simpler accompaniment. The instruction *legato* is written in the treble staff. Fingering numbers 2, 3, 2, 3, and 5 are visible below the bass staff.

The third system shows a treble and bass staff. The treble staff has a complex melody with many beamed sixteenth notes. The bass staff has a similar complex accompaniment. The instruction *L.H.* is written below the first measure, and *R.H.* is written below the second measure. Fingering numbers are present throughout both staves.

The fourth system is the final one on the page, featuring a treble and bass staff. The treble staff has a melody with some rests. The bass staff has a simple accompaniment. The instruction *p e stacc.* is written in the treble staff. The instruction *pp rit.* is written in the bass staff. The instruction *fz* is written in the bass staff. The instruction *f* is written in the treble staff. The instruction *lento* is written in the treble staff. The instruction *Fine.* is written in the treble staff. Fingering numbers 3 and 3 are visible below the final notes.

(a) AIR MOLDAVE.

11

MAZURKA.

Revised and fingered by C.P. HOFFMAN.

W. GOLDNER Op.36.

Allegro moderato. ♩=120.

PIANO.

(a) Pertaining to Moldavia, the upper province of Roumania, lying between Austria and lower Russia.

(b) A detailed indication of how to use the pedal is hardly possible; this, together with other technical means, needing such an application as will develop the expressive meaning of phrases and phrase groups, the perception and understanding of which demand special study.

The musical score is written for piano on five systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5. Performance instructions like *p grazioso*, *cresc.*, *f*, *ten*, and *rit.* are present. A specific note is marked with a circled 'c'.

(c) The $E\flat$ in this and like measures should, owing to its being a harmonic "exceptional" note, receive a slight pressure accent.

dolce

p

Red. *

mf

a tempo

p *rit* *f*

f *p*

The musical score consists of six systems of staves. The first system is marked 'dolce' and 'p'. The second system continues the 'p' dynamic. The third system is marked 'mf'. The fourth system is marked 'a tempo'. The fifth system is marked 'p', 'rit', and 'f'. The sixth system is marked 'f' and 'p'. The notation includes many slurs, ties, and fingerings. The page number '13' is in the top right corner.

The musical score is written for piano and consists of six systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system starts with a forte (*f*) dynamic. The second system includes piano (*p*) and fortissimo (*sf*) dynamics. The third system features "Red." markings and asterisks. The fourth system includes "Red.", "sv2", and *p* markings. The fifth system includes *p*₂, "Red.", and *sf* markings. The sixth system includes *p*₂, "Red.", and *sf* markings. The notation is complex, with many slurs and fingerings indicated by numbers 1-5.

(d) This fingering secures more fluency than the usual fingering for Chromatic Scale which, owing to the frequent use of thumb, is liable to produce unequal power in the tone series.

This page of musical notation for piano consists of six systems of staves. The notation includes various musical elements such as notes, rests, and dynamic markings. The first system features a treble and bass staff with a key signature of two flats and a 3/4 time signature. The melody in the treble staff includes a triplet of eighth notes and a half note, with a crescendo marking 'cres' and a 'rit' (ritardando) marking. The bass staff has a 'Ped.' (pedal) marking. The second system continues the melody with a 'p' (piano) dynamic and a 'ten' (tension) marking. The third system includes a 'p' dynamic and a 'cres.' marking. The fourth system features a 'p' dynamic and a 'grazioso' (graceful) marking. The fifth system includes a 'p' dynamic and a 'cres.' marking. The sixth system features a 'p' dynamic and a 'cres.' marking. The notation is written in a clear, legible style with various musical symbols and markings.

cres
rit
Ped.
a tempo
p
ten
cres.
p
grazioso
cres.
p

1 ten. 5 5 3

p

a tempo

rit. dolce. *p*

Rall con vigoro

p calmato

8 senza rall *pp* *pp* *mf* rit. FINE.

L.H. *And.*

*

Rit.

MUSICAL LITERATURE.

A VALUABLE LIST OF BOOKS FROM A WIDE-AWAKE TEACHER.

BY W. F. GATES.

EDITOR ETUDE:—

Among the answers received to my card in the February *ETUDE* comes one from Joseph Maclean, of Tennessee, which is so complete that I send it to you for publication, knowing that it will be of value to many of your readers. It covers a wide range, and is chosen and classified with care. We need no better introduction to Mr. Maclean's qualifications as a musician than this list, of which he says, "I have actually read and studied." The people who play are many, but the people who read and think are few; and judging by the following array of books, Mr. Maclean is one of the latter class, and it is this latter class to whom the rising generation of musicians must look for correct musical guidance and enthusiastic instruction based on right principles. Of the two, give me the man who reads rather than the man who plays and reads not.

Of other lists that I have, one of the most valuable is sent me by the well-known writer and teacher, H. Sherwood Vining, of Brooklyn. I will send it, with others, for a later issue of the *ETUDE*.

SYNDICAL COLLEGE, ROCKESVILLE, TENN.,

February 18th, 1889.

W. F. GATES, Esq.,

Crete, Nebraska.

Dear Sir:—In reply to your card in the February *ETUDE*, I send the following list of musical books which have proven incalculably valuable to me in my private study and in my work with my pupils:—

HISTORY.

Mannal of Musical History, F. L. Ritter.....Scribner.
History of Music (2 vols.), F. L. Ritter.....Ditson.
Fillmore's Lessons in Musical History.....Presser.
Fillmore's "Piano Music".....Presser.
Hunt's History of Music.....Scribner.
Langhau's History (trans. by Cornell).....Schirmer.
Elson's Curiosities of Music.....Ditson.
Mathews' "How to Understand Music".....Presser.

BIOGRAPHY.

Great German Composers, FerrisAppleton.
Great Italian Composers, Ferris.....Appleton.
Music and Morals, Haweis, Part II.....Harper.
"Great Musician Series," Ed. by Dr. Haefliger.
Correspondence of Wagner and Liszt.....Scribner.
Correspondence of Zelter and Goethe, Bohn Library.
Recent Music and Musicians, Moscheles.....Holt.
Life of Mendelssohn, Lampadius.....Ditson.
Memoir of Mendelssohn, Hiller.....J. Church.
Correspondence of Mendelssohn and Moscheles.

Roberts Bros.

Life of Chopin, Liszt.....Ditson.
Life of Chopin, Karasoukis.....J. Church.
Life of Liszt.....Remann.
Life of Verdi, Ponjunc.....Scribner.
Life of Robt. Franz, Osterwald.....German.

THEORY.

Richter's Harmony.....Schirmer.
Richter's Counterpoint.....Schirmer.
Stainer's Harmony.....Novello.
Emery, Elements of Harmony.....Schmidt.
Bridge's Counterpoint and Canon.....Novello.
Busler's Musical Forms.....Schirmer.
Busler's Instrumentation.....Novello.
Stainer's Composition.....Novello.
Ouseley's Musical Form.....Oxford Un. Press.
Pauer's Musical Forms.....Novello.
Fillmore's New Lessons in Harmony.....Presser.
Wies' Piano and Organ.....Ditson.
Riemann's Nature of Harmony.....Presser.
Scientific Basis of Music, Stone.....Novello.

TECHNICS.

Kullak's "Art of Touch".....Schirmer.
Germer's Piano Technics.....Schnberth.
Christian's Piano-playing.....Harper.
M. Lussy's Musical Expression.....Novello.
Klezynski's How to Play Chopin.

ASTHETICS.

Mathews' "How to Understand Music."
Pauer's Elements of the Beautiful in Music.
Ellerlein's Beethoven's Sonatas.
Grove's Beethoven's Symphonies.....G. H. Ellis.
Burlingame's "Wagner's Art Life and Theories,"
H. Holt.
Ehler's "From the Tone World".....Schubert.
Schumann's "Music and Musicians."
Suite, by Hauslick (in German).
Melodie et Harmonie, St. Saens.....French.

CRITICISM.

Ehler's "From the Tone World".....Schubert.
Schumann's "Music and Musicians."
Suite, by Hauslick (in German).
Melodie et Harmonie, St. Saens.....French.

GENERAL REFERENCES.

Grove's Music of Music and Musicians.
O. Paul's Lexicon der Tonkunst.....German.
Guthy's Musikalisches Conversations Lexicon.....Ger.
Petit's Biographie Universelle.....French.
Realm of Tones. (Portraits and sketches.)

One of the most valuable helps that I have is my "Musical Scrap Book," consisting of two large volumes, in which for ten years or more I have collected analyses of famous works, biographical sketches, historical facts, etc. It is indeed an "Omnium Gatherum" of many valuable things. I trust I have not drawn this out too long, but will add that, as you requested, I have given only works which I have actually read and studied, so I can vouch for each one in its particular line. Several that I mentioned, as the "How to Understand Music," of Mathews, could fit in under several heads—history, biography, theory, aesthetics, and criticism. I think, if your request meets with a ready response, it may prove very helpful. Wishing you much success, I am,

Yours very truly,

JOSEPH MACLEAN.

EDUCATIONAL MAXIMS.

BY CHAS. W. LANDON.

THE teacher, if he really teaches, must himself find out what the pupil most needs to know, and he must learn what the pupil knows as well as what he does not know. Furthermore, he must understand the pupil's temperament, disposition, capacity, and what kind of a mind the pupil has, before he can impart effectually the necessary knowledge in such a way that the pupil can comprehend the details of the subject taught; but still the teaching needs to be proved by hearing the pupil explain the subject and give an example of the thing taught, and be further tested by questions, until he can give it clearly in his own words. If it is possible, have the pupil give an active demonstration at the piano, or with the voice, as the case may be, when his failure, partial or complete success, will indicate the necessity of further supplementary explanations and commendations; and do not forget the commendations. When commending a pupil, always let it be for work well done, and not fulsome praise or flattery. Undue praise will weaken a teacher's influence over his pupil.

The good teacher must have unlimited patience, and never, even under the most provoking circumstances, allow himself to become impatient, for this will make the pupil peevish and fretful, and the lesson will be a failure; but, on the other hand, the pupil, seeing that his teacher is patient and trying to help him over his difficulties, will restrain his discouraged feelings and do his best. Show an active sympathy with the pupil's honest endeavors, even if they show themselves more in mistakes than in acceptable results. A clear mind, that is at ease, is an absolute necessity. Like bugsie like; therefore it is necessary for the teacher to have self-control, and not only keep himself good-natured, but he must keep his pupil cheerful and happy, and if he is interested in the pupil's best progress, the pupil will be so in spite of himself.

The child, if a young beginner, has waited for, and dreamed of, his first music lesson. All his love of music is concentrated into this hour, and he presents himself to you expecting at once to realize his dreams. The teacher must be tender and kind in manner, and although he is careful to make right impressions of the study of music and lay a true foundation in the pupil's method of study and practice, it must be done so as to win the child's regard and friendship. He must at once put at ease and feel that his teacher is a friend, one that will lead and not drive. There is much in the idea that good teaching is in getting the pupil to teach himself, therefore lead the pupil to help himself, relying upon your guidance.

Impress on the pupil that to learn and correctly understand the new ideas and parts of a lesson, and to play with feeling and expression, is the chief end of practice and study, and the amount that he learns is measured by the zeal and interest with which he conforms to the above.

Do not allow a pupil to think himself below the average in ability; do not indulge in discouraging remarks. Point out a way for the pupil to improve and explain difficulties in a way that will lead the pupil to think for himself, for remember that the amount of thinking and interest go hand in hand. Suggest a hint of what you wish the pupil to discover and know; get him to think for himself, never explaining what he can find out himself, to do so robs him of the valuable part of his mental cultivation. Emerson has given expression to this truth as follows: "It is a low benefit to give me something; it is a high benefit to enable me to do something of myself."

With advanced pupils, give as much theory as is illustrated in the piece studied, but it is useless to explain or teach what is not at once used or practiced, worse than useless, for it is confusing, and has a tendency to make the pupil dislike theory.

In giving a lesson go to the core of the matter in hand and give to the pupil the enlightening facts, and these facts will be different at each lesson, with each different subject taught, and with different pupils. If a pupil does not understand or succeed either at the first trial or after practice, then the failure is the teacher's fault; and try again, explaining and illustrating until he knows the pupil fully understands, or has the artistic ideal as it should be. Win or die, but win first.

Give the pupil the reasons for five finger exercise practice, namely, their common use in pieces; they also have technical value as a drill for the fingers in the legato, which touch is the foundation of pianoforte playing. Finger passages form a large part of all music, and to play them well is to have a great percentage of all music at one's command; this is also true of scales and arpeggios.

The "knowledge of human nature" is a difficult art to acquire, but the teacher cannot do successful work without this knowledge.

The pupil must be known in a many-sided way, and the teacher should adapt himself to the pupil's needs and use such language and illustrations as the pupil can understand. The teacher must be able to see a difference in pupils, and to define clearly what that difference is, and decide what and how to teach in order to do the best for the pupil.

Go slow until the exercise, étude, or piece is learned, and velocity will eventually take care of itself, but the most perfectly learned pieces must be often practiced, very slow, with the utmost precision, and with loose arms, wrists, and hands, if they are to be performed with a hope of producing good effect. Never go at a rate of tempo that is outside of certainty and repose, nor faster than the mind can comprehend the music and its correct fingering. Except after much slow and exact practice; attempt the passage or piece at the correct tempo, but at once go over it again, slowly and precisely. The light of the mind must show the way. Fast practice makes slow progress; do not be in haste to know the effect of the tempo, brilliant playing is the result of careful work. It is a common fault to begin at so high a rate of speed that breaking and stumbling are inevitable, and this feverish haste is far removed from the repose that is a necessary part of a successful performance.

Mark says, "He that feels pleasure in music may with confidence devote as much time and labor to it as circumstances may allow; so long as it is a labor of love with him, it will be a labor of profit also, and every one will be led so far as his sincere but unalloyed pleasure in music calls him. The taste of the individual is worth cultivating in proportion to the pleasure felt by the individual in the art itself." But Bacon says, "Choose the life that is most useful, and habit will make it the most agreeable." But to give a more practical answer, any one who can sing even a little can learn to, successfully, but the ability to sing is not necessary; for he who enjoys music, and can perceive difference enough in tunes to enable him to say if the piece was fast or slow, and or gay, can learn to play. Fashion has much to do with the desire to learn music, but the teacher can test the candidate's amount and quality of taste by playing—not singing, for the words might influence his choice instead of the music—two or more pieces in as many different styles, and questioning as to which piece he liked better, the faster or the slower, which was brilliant and gay and which sombre and slow.

Cheerfulness is of prime value to the music teacher. In meeting a pupil he must be so cordial and friendly as to at once put the pupil at ease. A cold, domineering manner repels the pupil and prevents a successful lesson, and defeats the teacher's otherwise best efforts. Cheerfulness is a magnet that draws out the kindly feelings of the pupil and prepares him to receive into an active and receptive mind the instructions of his teacher. No one can do his best work or think his best thoughts unless he is inspired by the spirit of cheerfulness. The cheery teacher will have a large, happy and hard-working class of pupils that love and respect him. Forget self, and put mind, soul and body into your work, and your hearty cheerfulness will help your pupils on to great achievements and inspire them to their best endeavors.

Freedom of spirit and expression are not possible, but with nimbleness and sureness of the fingers.—C. M. Fox Weber.

The struggle through which a musician has to pass cannot be regarded as a very great hardship; if music is not his natural calling, he will give it up for want of success, but if he is a favorite of the Muse, he will triumph in spite of it.—Hauptmann.

THE PROFESSION AND THE PUBLIC.*

BY S. W. VAN DEMAN.

The public, while often sadly misjudging individuals and their motives, is, as a rule, very just in its judgment of any class of men, as a trade or profession. This in mind let us consider—

First, our standing in the estimation of the people as compared with other professions, and

Second, some means of betterment.

First, then, how does ours stand in the estimation of the public as compared with other professions? In order to answer this it is necessary to call attention, briefly, to a few exceptions to some craving professions.

The Clergy in most denominations, before entering upon the special study of Theology, are required to possess a thorough classical education. To gain admission to the departments of Law, Medicine, or Dentistry in the University of Michigan, the applicant must pass an examination in all "common English branches" and prepare a paper on some assigned topic. The standard in these departments is being raised as fast as possible, and the Faculty regret that it is not higher at present. The best of other schools, I believe, have similar requirements, but if not, the public have. Besides, to enter successfully any trade or profession (excepting one of the fine arts) public opinion demands several years' apprenticeship or some kind of special training.

On the other hand, what is understood in the public mind by the term "Musical Profession"? We sometimes are tempted to think the people of Kansas very credulous of any humbug and very suspicious of the individual who wants to do honest, thorough work. A lady once told me that such a piano was good for Mr. So and So said so, and he "sells pianos." I was afraid he might "sell" the lady, for, by his own admission, he knew nothing about a piano, and what was worrying agents were pleased to tell him. In fact, it is hardly necessary for one to announce himself as a musician, since his abilities (?) are so soon recognized by the very knowing (?) public.

Mr. A. has not been very successful as a horse trader, and desiring to become more honest business, he becomes an organ peddler. He plays that instrument some, but prefers the "fiddle." In order to show off an organ he "fiddles" for the people at a "Lycæum" in some country school house. An aspiring politician has honored the occasion by his presence, and our "fiddler" appears in the "Professor A." This helps him sell organs, as he gives a "term of lessons free" to every purchaser. These pupils don't want to change teachers when the term is up, so they "persuade" him to keep right on with them until they "graduate" or get married, many of them becoming teachers (?) themselves. He doesn't confine himself to organ teaching; as piano pupils arrive, since he always "gives tunes" even to beginners—and of course "the organ is just like the piano, only you have to pump the organ." He gets a room in some second or third class city and is soon very popular (his twin teacher in some first-class city at thirty-three cents a lesson and street car fare).

"Mr. B. is a teacher in the same town, but his pupils don't get along fast," and have to practice such "ugly exercises" that he is not popular. He has a few talented and faithful pupils of whom he is justly proud. From one of these, a pupil of "Prof. A." hears something about a "correct position of the hand," "touch," "legato and staccato," "phrasing" etc. With a wise and condescending look, her "Prof." informs her that these things "will come of themselves." This "Professor" never attends teachers' associations, as no one can teach him anything, and he doesn't propose giving away his valuable knowledge and experience. Or he may be kept so busy that he "can never attend anything of that kind."

Miss C. has taken "two quarters," and of course can "show beginners."

Miss D. expects judge from the amount of money spent on "her music" that she "is certainly competent." At any rate, "she must make some of it back."

Mr. E. is really a good musician and knows how to teach, but it is so much easier and more profitable to give the people what "take" in performing and teaching that he doesn't resist the temptation. Miss F. has a teacher of acknowledged ability. She teaches cheaper than he, and gets pupils on his reputation.

Miss G. is quite young, but begs for pupils "with tears in her eyes," which cannot be withstood, although parents know she is not competent.

Miss H. is employed because the child "likes her," and so on, *ad infinitum*. All these, the most thorough musician must greet as brothers and sisters in the profession, or be accused of egotism or jealousy, or both. That these cases are not wholly imaginary may be shown by the facts before reading by Mr. E. M. Bowman at the last meeting of the National Association. Only a reference to this paper is, I trust, necessary. The fact that ninety-five per cent of the piano teaching in our country is worse than useless, so far as correct playing is concerned, makes me conclude there is something

wrong with either the public or the profession. In view of all this, it is strange that the popular opinion of our profession is very low or that a teacher of the "Divine Art" is sometimes greeted with the query "still giving lessons, are you?" and (the reply being "yes") a look which means, "Well, I thought you would have been at something by this time."

But where do people get these strange notions of music, musical education and the profession itself? If not from us, where then? Do we expect Apollo himself to appear on the scene and set things to rights? If he should, I fear the work would have to be done on his own ranks. No, the responsibility is ours, and we cannot shake it off if we would.

The first means, then, of improving the existing state of affairs will naturally be, first of all, a more thorough preparation for our work, and the first thing of importance in this is *thorough mental training*.

I once heard a lecturer of considerable note remark that the brains of a college student on graduation very much resemble a honey-comb with cells, large and well formed, but empty, to be filled with the honey of experience. Now if this "honey" be musical knowledge and teaching experience, surely the man whose mind is most developed will be capable of receiving and retaining the most of both, to say nothing of his being able to most clearly and readily comprehend and interpret the thoughts of master minds. Some one says that music is indeed philosophy, but only to the philosopher. Not only this, but he whose mental faculties are best trained will be able best to use the knowledge he has and profit most by experience.

If I had a case in court I should employ a lawyer having but one year's special law study but a thorough musical education in preference to one with ten years' special study, but little or no education besides, both having, of course, average natural abilities. The former will perhaps possess the more knowledge, or, if not, will be able to use what he has to the best possible advantage, while the latter may not mind of the very thing that will win the case, though mind of the very simple point of law. Lincoln once expended his law practice in order to better fit himself for it; and how did he spend this time? In reading Blackstone or some other noted authority? No, in "mastering" twelve books of Euclid to improve his reasoning power.

So in our profession, the well-trained man will know how to adapt himself to individuals and their peculiar needs, while the one-ideaed teacher will be a poor model for his pupils—nothing more, unless it be a scolding machine.

A writer in a recent number of THE ETUDE says that a person with "a thorough general education and no previous musical training will succeed as well teaching music as the life-long piano player with little or no general education."

Another reason. Any profession, to be highly esteemed, must be followed as a rule by "thoughtful and scholarly" men and women. We should know "something of everything" is the popular feeling.

If an architect is to erect a lasting and beautiful structure, he must have good material for his use; so, if we are to have thorough, well-trained teachers, we must have thorough, systematic training of the material to make them. The value of music as a means of general culture, whether one does or does not expect to enter the profession, should be brought before the public mind as often as possible.

As to the special culture necessary for a teacher, I will simply quote the last part of the popular saying above mentioned, viz., that we should know "everything of something."

Imagine a teacher of music, in conversation with an intelligent merchant, farmer or any well read person not a musician, being asked, "Do you teach counterpoint?" and the answering "No," accompanied by a blank look which says plainly "never heard of it." Would this raise the individual or the profession in the estimation of the questioner? and yet such a query is not unheard of from a person who reads nothing better than the popular magazines. The teacher who talks about "Both-oven and Back," and talks about practicing seventeen hours a day, for a week, on two measures of music, to impress his wonderful musical abilities upon a lady of education and refinement, will certainly miss his aim.

However, in our efforts to elevate the public ideas for the art and profession, we must use more wisdom than the fisherman of whom Talmage tells. After fishing for some time with no success, he threw his tackle into the water with the exclamation "bite or be damned." Common sense is like individuals, subject to peculiar prejudices and other human weaknesses, but like individuals, they may also be wonderfully changed for the better by patience, perseverance and wisdom. Means of accomplishing this, I trust, will be brought out in the discussion.

"A little learning is a dangerous thing;
Drink deep, or taste not the Florian spring;
Where shallow draughts intoxicate the brain,
And drinking largely sobers it again."

It is certainly true that people are apt to express themselves and hold to their preconceived notions of things

about which they know *least*, with most assurance and stubbornness. Thus parents, or neighbors who forget to mind their own business, often know more about how fast pupils should go, how often lessons should be given, when to give "pieces," talent of pupils, etc., than the teacher who may have spent years in gaining his knowledge and experience. A thorough honest teacher has not only to contend against this, but also against the ignorance or, sometimes, I fear, the dishonesty of some whose business it is to know and do better, but who, from selfish motives, fall in with these notions and nido much of the good that has been done. Right here I wish to say that in my own experience, I have generally had the hearty support and confidence of parents, imperfect as my work has been. It is needless to say that without this a teacher can do nothing.

Finally, we cannot all be teachers of great ability, but in this day, when the best thoughts of the best men may be had almost for the asking, no one need be a humbug

"Who does the best his circumstances allow,
Does well, acts nobly, angels could no more."

All of us can, at least, profit by our experience, use every possible means to increase our stock of knowledge, aim high ourselves and endeavor always to place high ideals before the minds of our pupils and friends, and whatever our hands find to do, do it with all our might.

"This above all, to thine own self be true,
And it must follow, as the night the day,
Thou shalt not then be false to any man."

CONCERT PROGRAMMES.

Pupils of M. H. Eddy, St. Johnsbury, Vt.

Duet, "Fan Tom;" Causeire, Goldner; Waltz; Nocturne, E flat, Chopin; In the Duck Yard; Pizzicato Polka, Strauss; Nearer My God to Thee, Var., Ryder; An Matin, Godard; Fantaisie Militaire, Wm. A. Smith; Scotch March, Wm. A. Smith; The Tinker, Egghard; Capriccio, Op. 13, C. H. Morley; Waltz Brillante, Chopin; Tarentelle, Op. 85, Heller; Fanst, Gounod; Gavotte, Meyer; The Song of the Brook, Warren; Valse Brillante, W. Goldner.

Teachers' Recital, Seminary Chapel, Montpelier, Vt.

Valse No. 3 (four hands), Moszkowski; Eruani, Fly With Me, Scene and Cavatini, Verdi; a. Meunetto, Op. 76, Schenbert; b. Fantaisie Improrompt, Op. 66, C sharp minor, Chopin; I Heard a Bird, a. Trecklitzky, Op. 38, Schenbert; b. To Sevilla, Dessauer; a. Nachtsuecke, Op. 28, Nos. 3 and 4, Schumann; b. Gnomes-Enig, Liszt.

Second Annual Entertainment of the Music Teachers' Association of San Francisco, California.

Valse Caprice, Op. 16, Tausig; Aria, Il Giuramento, Mercadante; Ciaconna, Tomaso Albinoni; Homage a Haendel, Op. 92, Moscheles. Accompanist, Mr. C. W. Reynolds.

Henry G. Thunder, 313 South Tenth Street.

a. Feuerzauber (Magic Fire Scene) (Die Walkure), E. Wagner-Brassin; b. Siegmund's Love Song (Die Walkure) Bp, Wagner-Tausig; c. At the Spring, Dr. Josef; d. Erl King, Schenbert; a. Prelude, Op. 28, No. 16 Dp; b. Fantaisie-Improrompt, Op. 66, C#; c. Nocturne, Op. 62, No. 2, E flat, Chopin; d. Menuet (Humoresques a l' antique), Op. 14, No. 2, G. Paderewski; I Have Lost My Eurycle (Orpheus and Eurydice), Gluck; a. Polonaise, Op. 26, No. 1, C#; b. Andante Spianato, Op. 22, G. Chopin; c. Air de ballet, Op. 36, No. 5, G. Moszkowski; d. Romance, Op. 28, No. 2, F# Schumann; e. Valse Caprice, El. Rubinstein; a. Arabian Song, Lacombe; b. Wohin? (Whither), Lassen; a. Ave Maria, E. b. Rhapsodie Hongroise, No. 2, F#, Liszt.

Mr. William P. Gundry, Mineral Point, Wisconsin.

Sonata, Op. 31, No. 3; a. allegro; b. allegretto vivace; c. Menuetto, moderato; d. presto con fuoco, L. Von Beethoven; a. "Long Ago, A. Strelzky;" b. "Last Night;" H. Kjerulf; Romance, Op. 28, No. 2, R. Schumann; a. Bolero, Op. 19, b. Polonaise, Op. 40, No. 1, P. Chopin; "Hark, Hark, the Lark," F. Schenbert; "La Fleurette," Op. 166, No. 3, R. Raff; "Les Deux Alouettes," Op. 2, T. Leschetizky; Waltz, Op. 17, M. Moszkowski.

Alfred University, Alfred Center, N. Y.

Serenade, D. Minor; Barcarolle, F. Minor, Op. 30, No. 1; Romanza, E flat Major, Op. 44; Songs, Spring Song, Op. 82, No. 2; The Tear, Op. 83, No. 8; Fears, Op. 8, No. 5; Nocturne, G. Major, Op. 76, No. 8; Chevalier et Paysse, E flat; Valse Caprice, E flat Major; Songs, A. Dream, Op. 8, No. 1; The Asra, Op. 32, No. 6; Gold Rolls Here Beneath Me, Op. 34, No. 9; Kamennoi-Ostrov (portrait No. 22), Op. 10; Staccato Etude, Op. 23, No. 2; Polonaise, E flat Major.

How empty learning, and how vain its art, but as it mends the life, and guides the heart!—Yours.

The highest triumph of all art is to give expression to the pathetic.—COCHRAN.

*Extracts from a lecture delivered at Kansas Music Teachers' Association.

PUBLISHER'S NOTES.

A mistake occurred in the music pages of the last issue. Our lithographer knows nothing of music, and requires the closest watching constantly to keep him from making mistakes. From a peculiarity of that kind of printing, a "form proof" cannot be given. We can only regret the blunder, and will endeavor to prevent a similar occurrence. The issue was late in going out or we should have reprinted the four pages correctly. However, the pages of music in the *ETUDE* are merely sample pages and everything printed therein can be had in regular sheet music form.

If teachers would write their name and address on packages of music when returned to publisher, much annoyance would be prevented. Packages without names are piled up in our mailing department. The fact that mention is made that music sent on sale will be or is returned, does not alter the matter. Unless the entry clerk sees that note the package, in most cases, remains unopened. We receive daily a large number of letters and postals, and each one is sent to different clerks for attention; often a letter is two or three days making the rounds of the different departments. A letter may contain money on account, money for subscription, an order for music, question for the *ETUDE*, a complaint of some kind, inquiry as to price of goods, and in a footnote perhaps these words: "I will return, as soon as I get ready, the music sent on sale." This getting ready may mean five minutes or three weeks. Here is a specimen letter of that kind:

IOWA, FEB. 20th, 1889.

MR. PRESSER:—

I enclose a money order for nine dollars and fifty cents (\$9.50). Send me following music (here follows a list of pieces). The last music you sent was not suitable. Send me some other pieces more difficult. Send me that new book of yours (here follows the name). I like the *ETUDE*, and will continue to take it. (This is all we know that money has been sent for that purpose.) I will soon return much of my on sale music. What is the lowest price for which you would sell me Grove's Dictionary. I enclose you the programme of my last concert, and send you a newspaper with an account of it. (The newspaper comes most likely not marked.) I have a question for the *ETUDE*. (Here follows the question.) All this interspersed with irrelevant matter, and the whole of it crowded into one paragraph. Sometimes a postal card will contain more than what is included in the above letter.

Here are a few things that all teachers should observe:

1. Don't forget to give State address.
2. Don't forget to give author and opus of piece.
3. Don't forget to mention that the money enclosed is for goods bought or to be sent. "Enclosed find \$1.50 for Fillmore's Pianoforte Music," may mean to pay for one already sent or one to be sent.
4. Don't forget to write order for music on a separate sheet, with name and address attached to it.
5. Don't forget to write name and address on return package.
6. Don't forget that the cheap editions (Peters', Litoff', etc.), are never sent on sale.
7. Don't forget that foreign fingered music is understood. If you want American fingered music, it will have to be so stated.
8. Don't forget to give number when ordering cheap editions.
9. Don't forget to make a paragraph of each thing you order.
10. Don't forget to be explicit. "Send me another of the same you sent last time," is not enough.
11. Don't forget that music returned from distant points is cheaper by mail than express. If over four pounds, two packages can be made of it.
12. Don't forget to prepay all charges on return music.
13. Don't forget to sign your name.

The delay in issuing Mathews' Phrasing, Vol. II, and Strelezki Studies, Vol. I, is unavoidable. The engraver has had all the matter in hand for six weeks, but owing to a rush of work he is unable to finish the plates as soon as expected. They are now, however, about all finished and will be in the printer's hands about the time this issue is ready. We will positively promise to fill all orders before the last of this month. Had we been willing to allow inferior workmanship the works would have long ago been on the market. We ask the indulgence of our patrons only a little while longer. In the meantime we will hold the special offer open until May 1st. The offer is to send the Phrasing for 50 cents and the Strelezki Studies for 25 cents, if cash accompanies the order. Many hundreds of orders have been received, and it is a quite safe investment, as these works are very useful in general teaching.

The Sonatina Album has, as we anticipated, proved a wonderful success. It is the finest collection of teaching pieces ever published in one volume, either in this country or Europe. We expect to see it used instead of the Kohler's Sonatina Album in Peters' edition, which is

a good work as far as it goes, but it lacks variety and progression, besides being entirely made of the older writers. The Sonatina Album we have issued can be used with almost every pupil after the first year's instruction. Some are beginning to use it in place of an instruction or studies giving pure technique, such as scales, arpeggios, etc., from memory. A table of contents of the volume will be found among the advertisements.

We have issued a new catalogue of the Prestige Piano, which we will send to any one on application. To any of our readers who are contemplating buying a piano we offer a splendid opportunity to get a first-class piano at a low rate. The Prestige Piano is in every respect a superior instrument. Although it has a reputation all over this country, it is very popular in Philadelphia and surrounding country. We have been made general agent for the instrument, and are prepared to give our patrons the very best rates. Send for catalogue.

The "Princess Snowflake," an operetta, by Benj. Cross, was successfully given at Houston, Texas, last month. The papers of Houston contain full accounts of the performance. Here are a few sentences taken from the *Houston Age*: "An artistic triumph, most thoroughly complete, was scored by the Vocal Union last night in their really superb rendition of that charming operetta, 'Princess Snowflake.' The score is a bit of musical pleasantry, is replete with light, bright and sparkling arias, duets, and concerted pieces, while the dialogue is at times interesting and frequently decidedly witty. The calibre of the operetta is sufficiently pretentious to justify its inclusion in the repertoire of professional opera companies."

In this issue we print one of the best productions of that talented American, Wilson G. Smith, "The Mill Wheel Song." We predict for this piece a widespread popularity. We are ready to supply teachers with it in sheet form. Let teachers add this piece to their list of teaching pieces, as it is both instructive and pleasing.

TESTIMONIALS.

The "Sonatina Album" came to me yesterday. It was welcome and will be a valuable aid to any teacher, combining so many pieces in one attractive whole, saving much time and energy in selection. It should find ready sale. Yours very sincerely,

FANNY G. LEVY.

Mt. Vernon, March 12th, 1889.

I have just received the Sonatina Album. It is certainly a valuable collection of easier music for teaching purposes. Not only are the selections well chosen, but the editing is well and carefully done; and the print is so clear and binding so tasty that it is certainly a "thing of beauty." I will use it in my work instead of the "Peters Album." Resp. Yours, W. F. GATES.

Crete, Neb.

Your elegant new "Sonatina Album" is a treasure. It will be a delight to every student who takes pride in the possession of the choicest things in general art. Its small degree of difficulty is an advantage to players of average ability, while its elevated character and fine editing commend it to critical musicians.

G. W. LOVEJOY, Auburn, Me.

The Sonatina Album received. I think it is a collection which will be of great assistance to young teachers, both in the careful analysis of the pieces and good selection of same. I am very glad to be able to put it in the hands of some of my pupils who are beginning to teach. Very truly yours, M. H. G. SEARATON.

Northfield Seminary, Northfield, Mass., March 18, 1889.

Your Sonatina Album is received, and I am more than pleased with it. As regards correctness of text, clearness of print and appearance in general it is far superior to anything of the kind I have ever seen. Please send me two more copies.

Yours truly,

JOHN SILVESTER,
Director of Music in Lawrence University.
Appleton, Wis., March 18th, 1889.

The Sonatina Album is at hand. The volume is an attractive one in all the details of its make-up, while the contents are musically of such a high order as to mark the work off quite distinctly from the ordinary bound collections of music.

Very truly yours, WILLIAM MACDONALD,
University of Kansas.
Lawrence, Kansas, March 23d, 1889.

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I have examined Howe's Pianoforte Instructor with much interest, and am pleased to find it eminently practical and useful. It will be helpful to both teacher and pupil. I am, very truly yours,

CHARLES H. MORSE.

Having received "Lessons in Musical History," by J. C. Fillmore, a few days ago, I wish to express my pleasure in finding such a complete outline of history in a book so well suited for the class room.

For some weeks past I have given my class lectures in history, which I have translated from the German, and it is a great relief to me that Mr. Fillmore's work serves as a good text-book to most of the ground over which my class has gone.

Please send me 18 copies Fillmore's Musical History at once, to be paid C. O. D. What are your lowest terms for school supplies?

Respectfully,

MARTY F. HALL,

Carlton College, Northfield, Minn.

INDIANAPOLIS.

After a careful examination of Howe's Piano Instructor, I consider it in all respects a work of great merit. In my estimation it surpasses Liebert and Stark, being a much more valuable assistant to teacher as well as pupil. I most earnestly recommend its use.

Sincerely,

ANNA C. WILCOX.

NEW MUSIC RECEIVED.

Truthfulness, Piano, J. M. Blose.
Swiss Song, Vocal, J. M. Blose.
Jubilate Deo in D, Quartet, W. H. Gerrish.

TWO COMPOSITIONS, by F. R. Webb. Published by J. F. ELLIS, Washington, D. C.

1. Tnue.

2. Menetto.

No. 1 is a song with simple and agreeable melody, effectively accompanied, which expresses the sentiment of the text. The progression from the last chord, 1st brace on last page, to the following chord was doubtless an oversight.

No. 2 is, like the song, characterized by simple and pleasing themes, having the minnet form and spirit. Is very easy, with regular, simple periods. The middle section (Mittelsatz) of the first part is rather ineffective in this connection, from its lack of variety in contents. The engraving and printing, which were done in Leipzig, Germany, are models of faultless work.

The composer might have been less sparing with his signs of phrasing and delivery.

J. S. VAN CLEVE, of Cincinnati, has just begun a series of monthly Musicales at his office on Mt. Auburn. These entertainments are unique in character, the first half hour being devoted to a lecture by Mr. Van Cleve on "Musical Aesthetics" and Criticism, after which he plays some important work of pianoforte music, and the remainder of the evening is filled with the performances of his advanced students.

It is reported that a Dr. Eisenmann, of Berlin, has invented a piano which, by the aid of electro-magnetism, can sustain, increase and diminish sound. This has been attempted by other experts, notably Boehm, the inventor of the metal flute. Another novelty will be that by moving the electro-magnets the timbre of the tone is changed—for example, from that of a violoncello to a piccolo.

AFTER an absence of two years, devoted to systematic study in Vienna, under Leschetizki and Navrátil, Mme. Helen Hopekirk appeared at several concerts in Edinburgh. She played with much success Beethoven's "Emperor" concerto, and "Sonata Appassionata," Variations in G minor, Navrátil; Minnet Capriccioso, Leschetizki; Liszt's Rhapsodie Hongroise, No. 12 and Nocturne in F sharp, Chopin.

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in which the Piano is taught, where economy, the enjoyment of quiet and the effective public performance of its pupils are important considerations.

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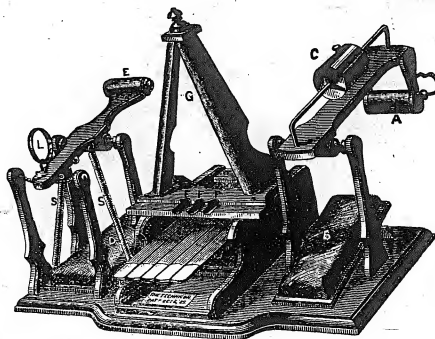
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scientific method of hand treatment the concentration of the mental powers upon the separate muscular details, as they are brought into action, gives a discriminating mental power and control over them; a feature which cannot fail to commend itself to all thinking teachers. The special treatment of the wrist, and also the first, fourth and fifth fingers, are prominent features in the Technicon. Many teachers testify that fifteen minutes with the Technicon gives results equal to one hour of technical exercise at the piano.

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